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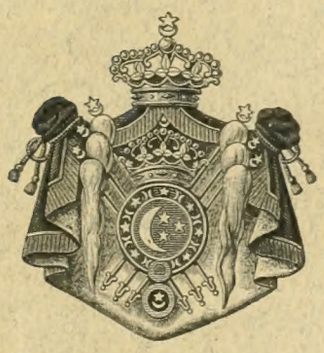
LES

TEMPLES IMMERGÉS DE LA NUBIE

THE TEMPLE OF DENDÛR

PAR AYLWARD M. BLACKMAN



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1911

KARL W. HIERSEMANN, LEIPZIG

PUBLICATIONS

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Catalogue des monuments et inscriptions de l'Égypte antique. — Ouvrage publié sous les auspices de S. A. Abbas II Hilmi, Khédive d'Égypte :

Tome I. — *De la frontière de Nubie à Kom-Ombos*, par J. de Morgan, U. Bouriant, G. Legrain, G. Jéquier, A. Barsanti. — In-4°, Vienne, 1894. — Prix : P. T. 200 (52 francs).

Tome II. — *Kom-Ombos*, 1re partie, mêmes auteurs. — In-4°, Vienne, 1895. — Prix : P. T. 200 (52 francs).

Tome III. — *Kom-Ombos*, 2e partie, mêmes auteurs. — 1re livraison. — In-4°, Vienne, 1902. — Prix : P.T. 100 (26 francs). — 2e livraison. — In-4°, Vienne, 1905. — Prix : 771 mill. (20 francs). — 3e livraison. — In-4°, Vienne, 1909. — Prix : P. T. 100 (26 francs).

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(*Les* Annales *formeront chaque année un volume de 18 à 22 feuilles, avec planches. Chaque volume sera vendu au prix de* P.T. 97 1/2 [25 fr. 25].)

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Le Musée égyptien. — Tome I. — In-4° avec 46 planches, Caire, 1890-1900. — Prix : 32 fr. 50.

Tome II, 1er fasc. — In-4° avec 17 planches, Caire, 1904. — Prix : 22 francs. — Second fascicule. — In-4° avec 25 planches, Caire, 1906. — Prix : 26 francs. — Troisième fascicule. — In-4° avec 15 planches, Caire, 1907. — Prix : 18 francs.

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Plan des nécropoles thébaines, par É. Baraize. — 1re livraison, feuilles 9, 20, 21, 31 et 32. — In-f°, Caire, 1904. — Prix : P. T. 28 (7 francs). — 2e livraison, feuilles 42, 53, 61. — In-f°, Caire, 1907. — Prix : P. T. 20 (5 francs). — 3e livraison, feuilles 8, 30, 41, 59 et 60. — In-f°, Caire, 1908. — Prix : P. T. 28 (7 francs). — La 4e livraison est sous presse.

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LES

TEMPLES IMMERGÉS DE LA NUBIE

Frieze. North Wall. Interior of Pronaos.

Imp. Pot. Gal. Paris

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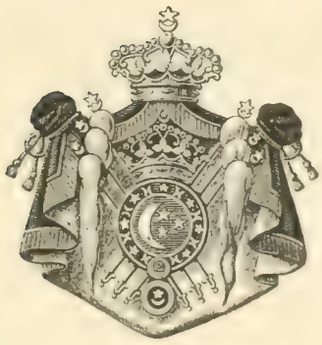
THE TEMPLE OF DENDÛR

PAR AYLWARD M. BLACKMAN



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THE TEMPLE OF DENDÛR

BY

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PREFACE.

The greater part of this work, namely the taking of photographs, copying of inscriptions, planning, and drawing, was done in the months of January, February and March 1909. The drawings were made by Mr. J. A. Dixon, who was spending that season with me in Nubia. No pains were spared to make the record complete, for this temple, dedicated to two local sheykhs, is in its way unique. Moreover it was founded at the commencement of the Romano-Nubian period, the importance of which has been shewn by Dr. MacIver's excavations at Areika and Aniba. It was on this account that we copied so many of the hieroglyphic signs, emblems, and other details, so as to shew the style of work at this transitional period. At the end of the volume will be found a commentary on the text, p. 67-76. The gods and goddesses are discussed on p. 76-85, and indexed on p. 87-94. Plates CVI-CXI show all the varieties of head-dresses worn by the divinities and king, and there is also an index of them, p. 95-100. Plates CXIII-CXVI contain specimens of the hieroglyphic signs employed in the Dendûr inscriptions, and also drawings of various offerings, symbols, and temple furniture, that appear in the scenes. The different types of cartouches are shewn on plate CXVII, and the clothes and ornaments of the king and divinities on plate CXVIII. On p. 101-104 is a complete list of the plans and views of this temple, and the sculptured scenes, that have appeared in previous publications.

My sincere thanks are due to Sir Gaston Maspero, under whose direction I have worked on Nubian temples during two seasons, for his help and encouragement, and to Mr. Griffith for many valuable suggestions and his editing of the Demotic inscription.

Aylward M. Blackman.

THE TEMPLE OF DENDÛR.

PART I.

INTRODUCTION AND TEXT.

The Temple of Dendûr, about 19 kilometres up the river from Kalabsha, is situated on the west bank just south of Marwaw, the post-station for the district, and is built almost against the face of the low cliff that marks the edge of the high desert. In the cliff, just behind the temple, is a small excavated chamber with a basin in the floor. It had a doorway of dressed stone with a cornice of the usual Egyptian pattern. In front of this chamber there was a small court or anteroom of which only the lower parts of the walls remain. Rifaud (*Voyage en Égypte et en Nubie*, p. 152), in his plan of Dendûr temple, makes the walls join on to the west wall of the sanctuary, and in Quatremère de Quincy (*L'Architecture égyptienne*, Pl. 17, fig. 67) we see a pylon-like construction in front of the rock-chamber. Something like the latter appears as a restoration in Gau (Pl. 25), but his plan and view from the south-east (Pl. 23) give no indication whatever of the walls having originally extended as far as the west end of the sanctuary, and there are certainly no traces of this at the present time. Gau's view shows that the walls were higher in his day than they are now, and possibly his restoration of a small anteroom with a cornice is a correct one. This building formed, perhaps, the original shrine, and was replaced later by the Augustan temple (Pls. I and XCII, 2). It is to be noted that the rock-chamber is not in the axis of the temple, though it is represented as being so in most of the plans. Gau's [1], however, is quite accurate in this as in every other respect. The entrance lies exactly behind a hollow place in the back wall of the sanctuary, part of which is behind the stela representing Petêsi and Pihôr adoring Osiris and Isis (see Pl. LXXIV). The hollow is mentioned by Horeau (*Panorama d'Égypte et de Nubie*, p. 29), and is shewn in his plan, and in those of Prisse, Rifaud and

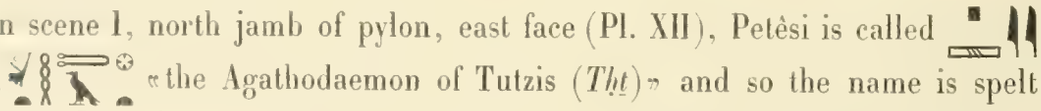
[1] Gau, *Antiquités de la Nubie*, pl. 23; reproduced in Maspero, *Les Temples immergés de la Nubie*, pl. XX, XXI.

Gau. It has now unfortunately been filled with rubble and cement. Its position suggests that it may have been connected with the giving of oracles?

The main building, about 13 1/2 metres long and 7 metres broad, consists of three rooms, the Pronaos, Antechamber, and Sanctuary, the roofs of the two former rooms being intact (Pl. I). Before it at a distance of about 10 metres stood the Pylon of which only the stone doorway now remains. The towers, which were probably of crude brick, have long since disappeared. The distinguishing feature is the Terrace (Pls. I and IX) which is erected in front of the temple and pylon, and overlooks the river. It is 25 metres long and 15 metres broad and on its eastern face rises to the height of 3 1/2 metres, the north and south sides merging in the rising ground behind. Such a terrace seems to be characteristic of the temples in this region, occurring also at Kalabsha, Ajûala (Abu Hor), and Dabôd[1]. On either side of the temple, north and south, lie the remains of the ancient town. The houses seem to have been built of undressed stones with mud plastering, as is so often the case in the modern Nubian villages. The quarries, that supplied the building material for the temple, are situated in the cliff behind it. They also are half buried beneath the débris of the fallen houses which once clambered up the slope in picturesque disorder, and fringed the edge of the high desert. Mixed up with these ruins are heaps of pot-sherds of the Romano-Nubian and Coptic periods; some of the former being of the fine buff ware found by Dr. Randall-MacIver and Mr. Woolley at Areika and Aniba.

The Temple of Dendûr, the Tutzis of the Itineraries, was dedicated to two deified men Petêsi and the «Sheykh» Pihôr (*Phry Py-hr*), the sons of *Ḳwpr*, who probably owed their deification to drowning (see below, p. 82).

That the ancient name of Dendûr was Tutzis is proved conclusively by a careful examination of the name of the locality that occurs frequently in the inscriptions on the pylon, once in the demotic inscription on the north wall in the interior of the pronaos, and twice in the Ptolemaic stela from the neighbouring temple of Ajûala.

In scene I, north jamb of pylon, east face (Pl. XII), Petêsi is called  «the Agathodaemon of Tutzis (*Tht*)» and so the name is spelt in scene I, architrave of pylon, west face (Pl. XXII, 1), and *idem*, scene IV, (Pl. XXII, 2) where ▪ *sic!* is a mistake for ⊜. See also west face, north jamb, scene III (Pl. XXIV), where ⊜ is a mistake for ⊜.

[1] Perhaps also Bîga. See Weigall, *Antiquities of Lower Nubia*, p. 36. There are remains of a similar terrace in front of Hatshepsut's temple at Halfa.

In scene III, north jamb of pylon, east face (Pl. XIV), the spelling is and in scene I, south jamb, east face (Pl. XVI), the word is spelt

The sign up till now has always been read as *ḥr* and an attempt has been made to derive the modern name Dendûr from an ancient name Enthure, whereas the is the genetival *n* after *p-šy*. The writing on the pylon is exceedingly bad and the engraver has made his in every case look like and this has misled the previous copyists. But the fact that this bird in one instance is replaced by a and in another is omitted altogether, militates against it being any other than the sign . That this statement is correct is shewn by the examples in the demotic inscription and the stela from Ajùala. In the former the word is spelt *T-ḥ-t* (Pls. L, 1, and CIV, and p. 30) and in the latter and *T(ẖ)-ḥ(ẖ)-ẖ* (Pl. CIII and p. 66). The Egyptian form of the word must be Thôz, the final becoming . The loss of the aspirate in the form preserved in the Antonine Itinerary is easily explained by the fact that in the Nubian language there are no aspirates. All such words are of foreign origin. The people of the place, therefore, probably pronounced the name Tôz (?).

The temple was built in the reign of the Emperor Augustus as is shewn by the cartouches reading Autokrator Kaisaros, the regular names of that sovran in the hieroglyphic inscriptions. Only once in the whole of the main building is Autokrator correctly spelt, *i.e.* . This is on the west wall of the pronaos, scene I, south of the door of the antechamber (Pl. LII, 1). In *idem* scene II the spelling is , but elsewhere . More frequently the king is merely called . On the pylon the cartouches with Autokrator Kaisaros occur only four times, namely in the vertical bands of inscription behind the king in the scenes on the architrave above the north and south jambs (Pls. XI and XXII). They are written . The titles in every part of the temple are frequently bungled, either through ignorance, or the carelessness of the engraver. The variations in them and the cartouches are fully illustrated on Pl. CXVII. The hieroglyphic signs are coarsely executed and the forms debased, though some of the animal signs, especially the birds, have a certain rude vigour. Those that possess any interest as shewing the style and forms of this late period, have been drawn, and are published on Pls. CXIII and CXIV.

There is nothing unusual in the clothes and ornaments worn by the king and deities (Pl. CXVIII). The king except in scene III, south jamb of pylon, west face (Pl. XXVIII, 2), and scene III, architrave of door of antechamber (Pl. LXII, 2), wears the type of kilt illustrated by fig. 3. For the exceptional kind of skirt worn in the two above mentioned scenes see fig. 5. The gods wear, when represented as standing, the kilt shewn in fig. 1, though sometimes the outline of the thigh does not appear beneath the garment (see the figure of Petêsi, Pl. LI). Osiris is represented as a swathed divinity three times only; *viz.* in scene III, architrave of pylon, east face (Pl. XI, 2); scene III, south jamb of pylon, east face (Pls. XXVIII and CXVIII, fig. 6); scene I, exterior south wall of temple (Pl. LXXXV). The last example represents Arsenuphis in the form of Osiris. Fig. 7 gives the sort of cloak worn by Horus the Child in the scenes in this temple. Fig. 9 is the usual type of kilt worn by the gods when seated, though the tail is nearly always omitted. The style of kilt of fig. 8 is far less frequent. Fig. 11 shews both how the ceremonial tail is passed under the girdle, and also the sleeveless vest worn regularly by the gods and sometimes by the king (Pl. LII, 2). The Nile-god wears his usual loin-cloth, fig. 2. The goddesses without exception are clothed in the long close-fitting garment of fig. 4. It should be noted that the shoulder-straps required to keep the dress from slipping are always omitted. Fig. 10 is the collar regularly worn by the king and divinities. Sometimes either the string of ball-beads round the neck, or the fringe of petal-pendants is omitted, sometimes the collar is quite plain without either.

THE PYLON.

(Pls. II and X-XXX.)

The gateway of the pylon just over 6 3/4 metres in height, has the usual Egyptian cornice decorated with the winged disk. On either side of the disk is a uræus; that on the north wears the -crown of Lower Egypt, and that on the south the -crown of Upper Egypt. These architectural features are the same on the east and west faces of the gateway.

East Face.

(Pls. II and X-XX.)

Architrave.

SCENE I (Pl. XI, 1).

The king ←— offers a -vase to Khnum-rê accompanied by Hathor and

Harpokrates, all of whom are seated ⟶. The figure of Harpokrates is destroyed and only the name and titles above his head remain.

Text. *a*. In a vertical line behind the king

b. Behind the king

c. Above the king

d. In front of the king

e. Above Khnum-rê

f. Above Hathor

g. Above Harpokrates

Archaeological details :

The king. Head-dress type 2.

Khnum-rê. Head-dress type 12.

The ceremonial tail, usually omitted in seated figures in this temple, is here shewn.

Hathor. Head-dress type 35.

SCENE II.

The central scene is destroyed.

SCENE III (Pl. XI, 2).

The king ⟶ offers two -vases of milk to Osiris accompanied by Isis, both of whom are seated ⟵. The figure of Isis is destroyed.

Text. *a*. In a vertical line behind the king

[1] is for .

b. Behind the king .

c. Above the king .

d. In front of the king .

e. Above Osiris .

f. Above the destroyed figure of Isis .

Archaeological details :

The king. Head-dress type 1.

Osiris. Head-dress type 11 A or 36 (?).

For the dress cf. scene III, south jamb of pylon, west face (Pls. XXVIII and CXVIII, 5), but here the outer robe is not worn; cf. also scene I, exterior south wall of pronaos (Pl. LXXXV, 1).

North Jamb.

SCENE I (Pl. XII).

The king ← offers to Petêsi accompanied by Pihôr, both of whom are standing →.

Text. *a.* Behind the king .

b. Above the king .

c. Above Petêsi .

d. Above Pihôr . . .

Archaeological details :

The king. Head-dress type 26.

Petêsi. Head-dress type 8.

Pihôr. Head-dress type 20 B.

SCENE II (Pl. XIII).

The king ←— offers two ⚱-vases of beer to Thoth of Pnubs accompanied by Tefnut, both of whom are standing —→.

Text. *a*. Behind the king .

b. Above the king .

c. In front of the king .

d. Above Thoth of Pnubs .

e. In front of Thoth of Pnubs .

f. Above Tefnut .

g. In front of Tefnut .

Archaeological details :

The king. Head-dress type 22.

Thoth of Pnubs. Head-dress type 24. He carries ☥ only, without snake and scorpion, for which see scene II, interior north wall of pronaos.

Tefnut. Head-dress type 30.

SCENE III (Pl. XIV).

Petêsi ←— with right hand raised in adoration, worships Osiris accompanied by Isis, both of whom are standing —→.

Text. *a*. Behind Petêsi .

b. Above Petêsi .

c. Above Osiris .

d. In front of Osiris .

e. Above Isis .

f. In front of Isis .

ARCHAEOLOGICAL DETAILS :

Petêsi. Head-dress type 8.

Osiris. Head-dress type 11, A. without the disk.

Isis. Head-dress type 34.

THE DADO (Pl. X).

Lotus-flowers and buds with long stalks growing out of an elongated .

The Thickness of the North Jamb.

SCENE I.

Entirely destroyed.

SCENE II (Pl. XV, 1).

The king ←, partly destroyed, worships a deity who is entirely efaced.

TEXT. *a*. Behind the king .

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 25 (?).

SCENE III (Pl. XV, 2).

The king ← offers a -wreath to a god, almost completely efaced, who stands →.

TEXT. *a*. Behind the king .

b. Above the king .

c. In front of the king (cf. scene II, north jamb. door of sanctuary, p. 45, and Pl. LXX, 2).

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 23 with above.

THE DADO (Pl. XV. 3).

A scene representing Hapy, the Nile-god, and Sekhet, the field-goddess, carrying each a tray of offerings. There are traces of a goose or duck in front of Sekhet (cf. Pls. LVI-LIX).

The South Jamb.

SCENE I (Pl. XVI).

The king ⟶ offers ☙ to Petêsi accompanied by Pihôr, both of whom are standing ⟵.

Text. *a.* Behind the king .

b. Above the king .

c. Above Petêsi .

d. Above Pihôr .

Archaeological details :

The king. Head-dress type 26.

Petêsi. Head-dress type 8.

Pihôr. Head-dress type 21 without .

SCENE II (Pl. XVII).

The king ⟶ offers two -vases of wine to Arsenuphis accompanied by Tefnut, both of whom are standing ⟵.

Text. *a.* Behind the king .

b. Above the king .

c. In front of the king .

d. Above Arsenuphis .

e. In front of Arsenuphis .

f. Above Tefnut .

g. In front of Tefnut .

Archaeological details :

The king. Head-dress type 22.

Arsenuphis. Head-dress type 26.

Tefnut. Head-dress type 30, without a uræus on the disk.

SCENE III (Pl. XVIII).

The king → offers [1] to Isis accompanied by Harendotes, both of whom are standing ←.

Text. *a.* Behind the king .

b. Above the king .

c. In front of the king .

d. Above Isis .

e. In front of Isis .

f. Above Harendotes .

g. In front of Harendotes .

Archaeological details :

The king. Head-dress type 10 A.

Isis. Head-dress type 34.

Harendotes. Head-dress type 9.

THE DADO.

The same as on the north jamb.

[1] represents the Dodekaschoinos. See p. 70 and 79.

The Thickness of the South Jamb.

SCENE I.

The king ►→ makes offering before a god ←◄. The god is destroyed and only the lower part of the king is preserved.

Text. *a.* Behind the king .

b. In front of the king .

SCENE II (Pl. XIX).

The king ►→ offers to Horus of Buhen who is standing ←◄.

Text. *a.* Behind the king .

b. Above the king .

c. In front of the king .

d. Above Horus .

e. In front of Horus .

Archaeological details :

The king. Head-dress type 26.

Horus of Buhen. Head-dress type 9.

SCENE III (Pl. XX, 1).

The king ►→ offers two - bouquets to Petèsi who is standing ←◄.

Text. *a.* Behind the king .

b. Above the king .

c. In front of the king .

d. Above Petèsi .

[1] *n Tḥt* is written .

Archaeological details :

The king. Head-dress type 23 with .

Petêsi. Head-dress type 8.

THE DADO (Pl. XX, 2).

Hapy and Sekhet with trays of offerings. Before each walks a goose, and from the tray held by Sekhet some birds are suspended.

West Face.

(Pls. XXI-XXX.)

Architrave.

SCENE I (Pl. XXII, 1).

The king → offers a - vase to Petêsi who is seated ←.

Text. *a*. In a vertical line behind the king [ ] [ ] .

b. Behind the king .

c. Above the king [ ] 2 [ ] .

d. In front of the king [ ] (1).

e. Above Petêsi [ ] 2 .

Archaeological details :

The king. Head-dress type 23.

Petêsi. Head-dress type 8.

SCENE II (Pl. XXII, 1).

Entirely efaced except for a few traces of the king and the cartouches.

SCENE III (Pl. XXII, 2).

The king ← offers lotus-flowers to Isis →. The figure of the goddess is destroyed.

(1) The signs face ← on the original instead of →.

Text. *a*. Behind the king .

b. Above the king [1] [2] .

c. In front of the king . . .

d. Above Isis [2] .

Archaeological details :

The king. Head-dress type 37. See also *Kom Ombo*, III, salle c., p. 65, Pl. 612.

SCENE IV (Pl. XXII, 2).

The king offers two -vases of wine to Petêsi who is seated .

Text. *a*. In a vertical line behind the king .

b. Behind the king .

c. Above the king .

d. In front of the king .

e. Above Petêsi [2] .

Archaeological details :

The king. Head-dress type 23.

Petêsi. Head-dress type 8.

Note the ceremonial tail which is generally omitted in this temple when the god is seated.

The North Jamb.

SCENE I (Pl. XXIII, 1).

The king offers two -vases of wine to Mandûlis accompanied by Satis, both of whom are standing .

[1] Note the inverted order *i. e.* preceding .

Text. *a*. Behind the king .

b. Above the king .

c. In front of the king .

d. Above Mandûlis sic.

e. In front of Mandûlis sic sic.

f. Above Satis .

Archaeological details :

The king. Head-dress type 3.

Mandûlis. Head-dress type 17.

Satis. Head-dress type 7. See Brugsch, *Thes.*, IV, 753.

SCENE II (Pl. XXIII, 2).

The king → offers and to Harendotes accompanied by Nephthys, both of whom are standing ←.

Text. *a*. Behind the king sic .

b. Above the king .

c. In front of the king .

d. Above Harendotes sic.

e. In front of Harendotes sic .

f. Above Nephthys .

Archaeological details :

The king. Head-dress type 26.

Harendotes. Head-dress type 9.

Nephthys. Head-dress type 31.

SCENE III (Pl. XXIV).

The king offers to Petêsi accompanied by Pihôr, both of whom are standing.

TEXT. *a*. Behind the king .

b. Above the king .

c. In front of the king .

d. Above Petêsi .

e. Above Pihôr .

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 23 with .

Petêsi. Head-dress type 8.

Pihôr. Head-dress type 21.

THE DADO.

The same as on the east face.

The Thickness of the North Jamb.

SCENE I. Destroyed except for the foot and part of the right leg of the god.

SCENE II (Pl. XXV, 1).

The king offers wine to Horus who is standing.
The figure of the king is destroyed.

TEXT. *a*. In front of the king .

b. Above Horus . . .

c. In front of Horus .

ARCHAEOLOGICAL DETAILS :

Horus. Head-dress type 9.

SCENE III (Pl. XXV, 2).

The king destroyed except for his right forearm, offers the *šb.t*-symbol to Isis who is standing.

Text. *a*. Above the king . The second cartouche is half destroyed.

b. In front of the king .

c. Above Isis .

d. In front of Isis .

Archaeological details :

Isis. Head-dress type 34.

For the *šb.t*-symbol see Pl. CXIII, 14. The squatting figure is lion-headed here, but the usual form has an ape's head; see L., *D.*, IV, 30, where the name of the symbol, *šb.t*, is also given.

THE DADO (Pl. XXVI).

This scene, which is much damaged, shews Hapy and Sekhet carrying the usual trays of offerings. Of the goddess only the feet are preserved. An Arabic graffito has been cut between the two figures.

The South Jamb.

SCENE I (Pl. XXVII, 1).

The king offers to Arsenuphis accompanied by Amon of Dabôd (*Ìmn-n-t̓-ḥt*), both of whom are standing .

Text. *a*. Behind the king .

b. Above the king .

c. In front of the king .

d. Above Arsenuphis .

e. In front of Arsenuphis .

f. Above Amon of Dabôd .

Archaeological details :

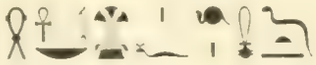
The king. Head-dress type 13.

Arsenuphis. Head-dress type 26.

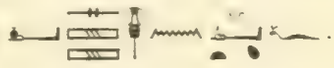
Amon of Dabôd. Head-dress type 28.

SCENE II (Pl. XXVII, 2).

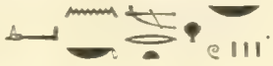
The king ←— offers two sistra to Hathor accompanied by Harpokrates, both of whom standing —→.

Text. *a*. Behind the king  .

b. Above the king .

c. In front of the king  .

d. Above Hathor .

e. In front of Hathor  .

f. Above Harpokrates .

Archaeological details :

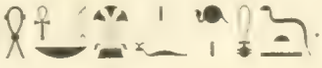
The king. Head-dress type 3.

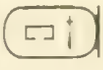
Isis. Head-dress type 34.

Harpokrates. Head-dress type 3, with side-lock.

SCENE III (Pl. XXVIII, 1).

The king ←— offers milk which he pours from a pitcher over an offering-table in front of Osiris accompanied by Isis, both of whom are standing —→.

Text. *a*. Behind the king  .

b. Above the king  .

(1) *S*; has dropped out before because of final in ?

c. In front of the king .

d. Under the pitcher .

e. Above Osiris .

f. Above Isis .

Archaeological details :

The king. Head-dress type 16.

For the same sort of pitcher see Pl. CXI.

Osiris. Head-dress type 11, A.

For the dress see Pl. CXVIII. 6.

Isis. Head-dress type 34.

THE DADO.

The same as on the east face.

The Thickness of the South Jamb.

SCENE I.

Obliterated except for the legs of the king and the deity, and the end of the latter's -sceptre.

SCENE II (Pl. XXIX, 1).

The king offers two -vases of wine to Horus of Miam[1] (*Miʿm*), who is standing .

Text. *a.* Behind the king .

b. Above the king .

c. In front of the king .

d. Above Horus .

e. In front of Horus .

[1] Miam seems to be the modern Aniba. See Weigall, *Antiquities of Lower Nubia*, p. 116

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 3.
Horus of Miam. Head-dress type 9.

SCENE III (Pl. XXIX, 2).

The king ⟶ offers ☥ to Osiris who is standing ⟵.

TEXT. *a.* ☥ [illegible].

b. Above the king [illegible].

c. In front of the king [illegible].

d. Above Osiris [illegible].

e. In front of Osiris [illegible].

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 2.
Osiris. Head-dress type 11 B.

THE DADO (Pl. XXX, 1).

This scene shewed Hapy and the goddess Sekhet carrying offerings. The goddess is destroyed and only her offering-tray, and a bird suspended from it, are preserved.

THE INTERIOR OF THE PYLON.

North Wall.

Both scenes on this wall are entirely destroyed and the broken surface is almost wholly covered with a layer of modern cement. The dado shewed a procession of offerers consisting of figures of Hapy and Sekhet repeated alternately, of which only a few traces remain. There seems to have been a similar dado on the south wall.

South Wall.

SCENE I.

The king ⟶ stands before a small offering-table in front of Petêsi who is

seated on a throne ←. Both figures are destroyed above the waist. Between the scene and the ceiling is a frieze of the emblems alternating.

Of the inscription above the head of Petêsi the sign alone remains.

At the west end of the scene behind Petêsi, is a much damaged column of inscription of which only a few signs are legible (Pl. CIV).

SCENE II (Pl. XXX, 2).

The king → offers to Isis who is standing ←. Behind the king, but separated from the scene by a narrow band, is a cobra with a woman's head and a head-dress of type 35, seated on the symbol ; see Pl. CXVI, 1. The sculpture below this serpent-divinity has been destroyed. Behind Isis there is a vertical column of inscription.

TEXT. *a.* Behind the king .

b. Above the king .

c. In front of the king .

d. Above Isis .

e. In front of Isis .

f. Behind Isis .....

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 10 C.

Isis. Head-dress type 34.

THE FAÇADE OF THE PRONAOS.

(Pls. III and XXXII-XLIV.)

The façade of the pronaos is decorated with the usual Egyptian cornice, which is continued along the north and south walls. Under the cornice and down both sides runs the roll or torus, ornamented by a pattern of binding.

The architrave, supported in the centre by two columns, is decorated in the middle above the abaci with the winged disk. The remaining space at either end is filled with the alternating symbols . On either side of the winged disk is a vertical line of hieroglyphs, the same in both cases, *viz* : . The abaci are ornamented with the symbol ☥ between two -eyes.

The columns have the usual elaborate floral capitals of the period, immediately below which the stems of the plants are sculptured, terminating in five horizontal bands. On the inner and outer face of both columns, below the binding, is a kneeling figure upon the sign , holding ∫ in either hand. Pl. XXXIV, 2, gives a view of the outer face of the south column, while Pl. XXXV, figs. 1 and 2, shews the kneeling figures on the inner face of the north and south columns respectively. The screen into which they are built, conceals most of the outer face of the lower half of the columns. The details of the decoration on the exposed narrow strip, and on what remains of the screen itself, are clearly shewn on Pls. XXXII and XXXIV, 2. The inner face of the columns is left free and is sculptured with figures of two men, one above the other; the upper carrying an oryx on his shoulders, the lower an ox (Pl. XXXVI, 1 and 2, from the north and south columns respectively). For the decoration at the base on the inner side see Pl. XXXIV, 1.

The Screen.

(Pls. XXXII and XXXIII.)

The screen has been almost entirely cut away and only the northern end of the south half, and the southern end of the north half remain, which shew that the cornice was decorated with uræi. Of the scenes on the screen one block alone survives. On one side, probably the outer (Pl. XXXIII, 2), the king offers two -vases to Petêsi or Pihôr.

Text. *a*. Behind the king .....

b. Above the king .

c. Above the god who is destroyed .....

.

Archaeological details :

The king. Head-dress type 16.

On the other side of the block (Pl. XXXIII, 1) the king ←, almost entirely destroyed, offers flowers to Petêsi (?) who is seated →.

Text. In front of the king .

Archaeological details :

The god's head-dress is destroyed except for the lower part of the wig, and the attribution to Petêsi is doubtful. But what remains of the wig resembles that of Petêsi in scene II, interior south wall of pronaos.

The North Jamb of the Façade.

On either side of the scenes is a long , the head of which almost touches the — at the top of scene I, while the end is in the dado below scene III. This decoration is repeated on the south jamb.

SCENE I (Pl. XXXVII).

The king ← offers to Petêsi who is seated →.

Text. *a.* Behind the king .

b. Above the king .

c. In front of the king .

d. Above Petêsi .

Archaeological details :

The king. Head-dress type 27 A.

For a drawing of the bag of eye-paint (?) offered by the king, see Pl. CXIV, 1.

Petêsi. Head-dress type 8.

SCENE II (Pl. XXXVIII).

The king ← offers to Amon who is seated →.

Text. *a.* Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Amon . . . . . .

ARCHAEOLOGICAL DETAILS :

The king. Head-dress destroyed.

Amon. Head-dress type 19.

SCENE III (Pl. XXXIX).

The king offers to Arsenuphis who is standing .

TEXT. *a.* Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Arsenuphis .

e. In front of Arsenuphis .

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 2.

Arsenuphis. Head-dress type 11 B.

THE DADO (Pl. XXXIX).

Lotûs-flowers and buds with long stalks growing out of an elongated .

The Thickness of the North Jamb.

SCENE I (Pl. XL, 1).

The king offers two -vases of milk to Osiris who is standing .

TEXT. *a.* Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Osiris .

e. In front of Osiris .

Archaeological details :

The king. Head-dress type 1.
For the vases see Pl. CXIV, 4.
Osiris. Head-dress type 11 B.

SCENE II (Pl. XL, 2).

The king ←— offers to Pihôr who is standing —→.

Text. *a.* Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Pihôr .

e. In front of Pihôr .

Archaeological details :

The king. Head-dress type 25.
Pihôr. Head-dress type 21.

The South Jamb of the Façade.

SCENE I (Pl. XLI).

The king —→ offers (see Pl. CXIV, 5) to Harendotes who is seated ←—.

Text. *a.* Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Harendotes .

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 1.

Harendotes. Head-dress type 9.

SCENE II (Pl. XLII).

The king ⟶ offers wine to Thoth of Pnubs who is seated ⟵.

a. Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Thoth .....

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 22 (?).

Thoth. Head-dress type 24.

Thoth of Pnubs holds his usual emblems, the -sceptre along with the snake and scorpion (cf. Pl. CXVI, 2 : this example is from scene II. interior north wall of pronaos).

SCENE III (Pl. XLIII).

The king ⟶ offers to Isis who is standing ⟵.

TEXT. *a*. Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Isis .

e. In front of Isis .

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 1.

Isis. Head-dress type 34.

THE DADO.

The same as on the north jamb.

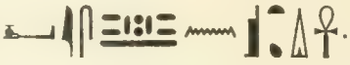
The Thickness of the South Jamb.

SCENE I (Pl. XLIV, 1).

The king ⟶ offers a tray of cakes to Isis who is standing ⟵.

TEXT. *a.* Behind the king etc.

b. Above the king .

c. In front of the king  .

d. Above Isis .

e. In front of Isis .

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 3.

For a drawing of the tray of cakes see Pl. CXV, 8.

Isis. Head-dress type 34.

SCENE II (Pl. XLIV, 2).

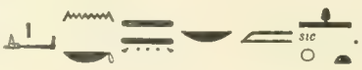
The king ⟶ offers two lotus-flowers to Petêsi who is standing ⟵.

TEXT. *a.* Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Petêsi .

e. In front of Petêsi  .

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 16.

Petêsi. Head-dress type 8.

THE INTERIOR OF THE PRONAOS.

(Pls. IV-VI and XLV-LIX.)

The Pronaos was entered originally by a door in the middle of the screen, between the two columns. The north, west, and south walls are decorated with scenes in two registers shewing the king before various divinities. The west wall has a door in the centre admitting to the antechamber, and there is also a door in the west end of the south wall. These two doors are part of the original design. At a later period, another door was cut in the east end of the north wall, destroying part of a scene inside and out.

Immediately below the ceiling on the above mentioned walls, and along the west face of the architrave of the columns on the east side of the pronaos, runs the frieze. This is fully illustrated in the frontispiece and Pls. XLVII, CXIX and CXX.

Down the middle of the ceiling, in low relief, is a flight of vultures with outstretched wings (Pl. CXII). They are alternately vulture-and serpent-headed, and on either side of them is a broad band of decoration in various patterns and colours (Pl. CXI, 1). The remaining part of the ceiling on either side is painted a deep blue and studded with yellow stars. The space between each vulture contains two horizontal lines of inscription placed end to end. In the first two spaces are the following inscriptions, which are repeated alternately right across the ceiling. The signs, which are in paint only, are badly preserved and were deciphered with difficulty by wetting the surface.

Space I. North line.

South line; same but reversed ⟶.

Space II. North line.

South line; same but reversed ⟶.

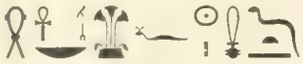
(1) The south line reads .

(2) Cf. the inscription accompanying in scene III, exterior south wall of pronaos.

The North Wall.

SCENE I (Pl. XLV).

The king ←◄ offers to Harendotes who is seated ►→.

TEXT. *a*. Behind the king  .

b. Above the king .

c. In front of the king *sic*.

d. .

ARCHAEOLOGICAL DETAILS :

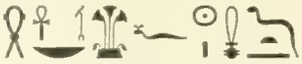
The king. Head-dress type 3.

Harendotes. Head-dress type 9.

The lines dividing the columns of signs in *d* were coloured blue.

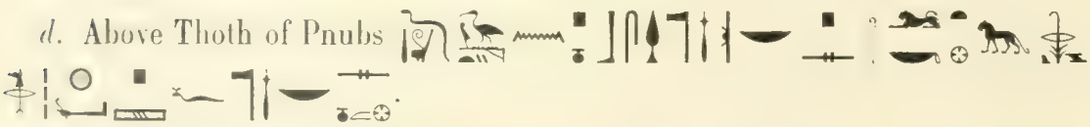
SCENE II (Pl. XLVI).

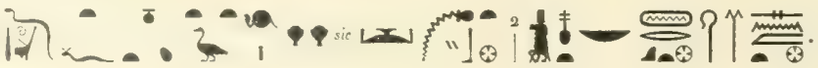
The king ←◄ offers wine in two -vases to Thoth of Pnubs accompanied by Tefnut, both of whom are seated ►→.

TEXT. *a*. Behind the king  .

b. Above the king .

c. In front of the king .

d. Above Thoth of Pnubs  .

e. Above Tefnut  *sic*.

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 10 A.

Thoth. Head-dress type 24, with yellow plumes.

In his left hand he holds a scorpion along with a ⲓ-sceptre round which a snake is coiled (Pl. CXVI, 2).

Tefnut. Head-dress type 30, with red disk and black wig.

Her throne was somewhat elaborately painted. The frame was yellow, the small rectangular space in the lower left hand corner red, while the large remaining space was covered with a design in yellow, red and green, the details of which cannot now be distinguished.

SCENE III (Pl. XLVIII).

The king ←◄ offers to Isis who is standing ►→.

Text. There are traces of and of the rings of the cartouches beneath, but the king, his offering, and the accompanying inscriptions, have been destroyed by the door which has been cut through the scene. Isis with the formulae belonging to her and an offering-stand alone remain.

a. Above Isis .

b. In front of Isis [1].

Archaeological details :

Isis. Head-dress type 34.

Before Isis there is a yellow offering-stand upon which is placed a red vase with a spout. Above the vase is a lotus-flower between two buds (see Pl. CXVI, 1).

SCENE IV (Pl. XLIX).

The king ←◄ offers wine in two -vases to Petêsi and the «sheykh» Pihôr, both of whom are standing ►→.

Text. *a*. Behind the king .

b. Above the king .

c. In front of the king .

d. Above Petêsi .

[1] Cf. scene II, *c*, interior west wall of pronaos, south of the antechamber door, Pl. LII, 2.

e. In front of Petêsi .

f. Above Pihôr .

g. In front of Pihôr .

The demotic inscription is given below.

Archaeological details :

The king. Head-dress type 22.

Petêsi. Head-dress type 8. The feathers on the crown are green.

The god's body is coloured blue. His girdle is yellow, the ceremonial tail red; the vest was probably painted in alternate bands of red and blue.

Pihôr. Head-dress type 21. The disk is red and the two uræi yellow.

The god's body is green.

THE DEMOTIC INSCRIPTION.

This is cut in the wall in front of the face of Pihôr (see Pl. XLIX and for the text Pls. L, 1, and CV). The following notes, transliteration, translation, and the hand copy on Pl. CV, are by Mr. F. Ll. Griffith.

Published L., *D.*, VI, n° 138 (cf. Brugsch, *Dict. géogr.*, 399, 861); Brugsch, *Thesaurus*, p. 1030 (a useful reading from the original).

(1) *ḥ-sp* 20 (?) *e'r-ḥr Swny p mr mšʿ p rṭ n 'S P-ʿḫm* (2) *sy P-a·ṭe-Wsr p mr šn nt z n Pa-n-ṯr* (?) *·w sy P-a·ṭe-'S p ḥn-ntr ḥnʿ n ḫl-ʿy·w* (3) *n rṭ·w n T-ḥ-ṯ mn mte-y ky* (?) *we* (4) *m-bḥ 'S* (?) [*e'r-ḥr?*] *p-ḥry Pa-Ḥr p ntr n Qlt ʿnḫ* (5) *k* (?) . . . . . *Pr-'y-wʿb z* . . (6) *m-s py ḥṭ* . . . *I b 'r-n sḫ* (?) (7) *T-ḥ-ṯ b 'r p ḥry* (8) *Pa-Ḥr* . . *ṭb T-Mty·t* (9) *n 'S nt e-f rwš ae-'r-t s* (10) *'nk ḥ·t ṯy 'r-w n-y p ʿnḫ* (11) *nt sḫ ḥry wy-y n'm-w m-bḥ 'S* (12) *nt šbt·t n p tw* (13) *n n Pr-ʿo·w* (14) *šʿ z·t* (15) *sḫ P-ʿḫm sy P-a·ṭe-Wsr* (16) *p mr-šn* (17) *t'·t-f ḥ-f.*

Year 20 [1] : before (?) *Suni* the strategus, the steward of Isis [2]. Pakhôm son of Petusiri the leshoni saith to Panzor (?) son of Petêsi the prophet and the elders and stewards of Thôz [3]. I have no other (?) pledge (?) [4] before Isis (?) [in presence of] the sheykh Pihôr, the god of Kolt [5] as . . . . . liveth . . . . . in the Holy Isle . . . except this one piece of silver; we do

[1] The numeral looks strange. The photograph, squeeze and Brugsch's copy all indicate the form here given.

[2] Cf. [*p mr mšʿ*] *p rṭ 'S* L., *D.*, VI, Bl. 63, n° 144/8.

[3] Thôz is evidently Tutzis of the Antonine itinerary.

[4] or «I have no kind of request».

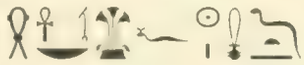
[5] Probably Corte, Κορτία.

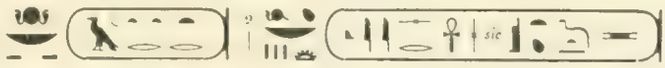
not . . . Thôz, the sheykh Pihôr doth not . . . Tmeti of Isis for which [1] he careth. I myself cause this oath above written to be administered to me : I have renounced them before Isis in exchange for the breath (of life) of the kings for ever. Written by Pakhôm son of Petusiri the leshoni with his own hand [2].

West Wall. North of Antechamber Door.

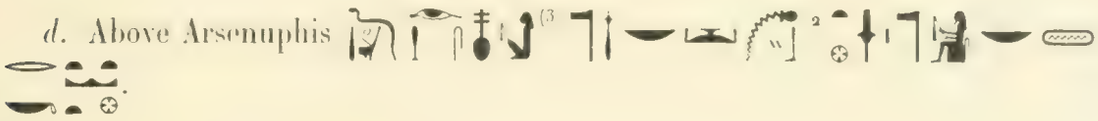
SCENE I (Pl. L, 2).

The king ←■ offers incense to Arsenuphis who is seated ■→.

Text. *a*. Behind the king  .

b. Above the king  .

c. In front of the king .

d. Above Arsenuphis  .

Archaeological details :

The king. Head-dress type 1, and painted green.

The row of ball-beads on the inner edge of the collar is yellow and so also is the outer border of petal-pendants. The broad central band is green.

Arsenuphis. Head-dress type 26, with yellow fillet and uræus.

The god's body is blue. The broad central band of the collar is yellow and the ⲓ-sceptre red.

SCENE II (Pl. LI).

The king ←■ before Petêsi who is standing ■→.

Text. *a*. Behind the king .

b. Above the king .

c. Above Petêsi .

d. In front of Petêsi .

(1) For *ar-s* (?).

(2) There are many difficulties in this inscription : apparently the lesonis of Isis renounces the dues from the priests of Pihôr at Dendûr rendered to the temple of Isis, for the health of the Emperor (cf. L., *D.*, VI, Bl. 39, n° 21/8).

(3) See Pl. CXIII, 3.

Archaeological details :

The king. Head-dress type 2, with green and the red.

The sceptre is yellow (see Pl. CXVI, 6).

Petêsi. Head-dress type 8, yellow with green side-plumes the quills of which are red. The uræus is green and the wig black.

The god's body is blue. The right and left armlets are yellow. The vest is decorated with slanting red and green bands.

The offering before the god consists of four victims (cf. Pls. LII, 2 and CXI, 2), a goat (?), an ox, an oryx (?) and then a second ox, whose heads have been severed and their legs bound. Above the third victim two heads have been placed, for which we may compare M., *D.*, II, Pl. 36, *b*, where in the 3rd row of offerings, there is an additional third head with two -joints, though there are only two oxen.

West Wall. South of Antechamber Door.

Scene I (Pl. LII, 1).

The king → offers a -vase to Khnum-rê who is seated ←.

Text. *a*. Behind the king .

b. Above the king .

c. In front of the king .

d. Above Khnum .

Archaeological details :

The king. Head-dress type 3. The -crown of Upper Egypt is green, and the -crown of Lower Egypt yellow.

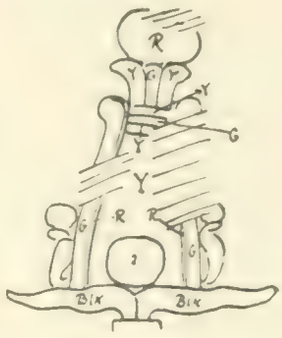
The red colour is still preserved on the face and body, the details of the eye being indicated in black and white; the beard is black.

The string of ball-beads round the neck, and the outer border of the collar are yellow. The broad inside band is whitish, the original colour having faded? The armlets and wristlets are also whitish edged with yellow.

The vest is blue and the girdle yellow. The kilt is white and has traces of decoration in green and pale yellow; there were also red diagonal lines.

Khnum-rê. Head-dress type 12: the colours are shewn in the accompanying sketch.

The god's body is green. His vest is yellow, and so also are the collar, wristlets, and armlets. The ☥ and 𓂀 are red; the eye of the latter is picked out in white and black.



SCENE II (Pl. LII, 2).

The king ⟶ worships Isis who is standing ⟵.

Text. *a*. Behind the king

b. Above the king

c. Above Isis

d. In front of Isis

Archaeological details:

The king. Head-dress type 1, yellow.

Isis. Head-dress type 34. The disk is yellow and the horns red (?).

For the whole scene cf. scene II, west wall, north of the antechamber door (Pl. LI). For a detailed drawing of the victims see Pl. CXI, 2.

South Wall.

SCENE I (Pl. LIII, 1).

The king ⟶ offers incense to Isis who is seated on a throne ⟵.

Text. *a*. Behind the king

b. Above the king

c. In front of the king

d. Above Isis

Archaeological details:

The king. Head-dress type 3, above which is . The -crown of Upper Egypt and the uræus are yellow, and the ꜥ red.

The string of ball-beads round king's neck is also yellow, and so is the -pot for incense, the two balls of which are red.

Isis. Head-dress type 34. The horns are black, the disk red, and the uræus yellow; the small disk on the head of the latter is red.

SCENE II (Pl. LIV).

The king offers incense and a libation to Petêsi accompanied by the «Sheykh» Pihôr, both of whom are seated .

TEXT. *a*. Behind the king .

b. Above the king .

c. In front of the king .

d. Above Petêsi (1) sic .

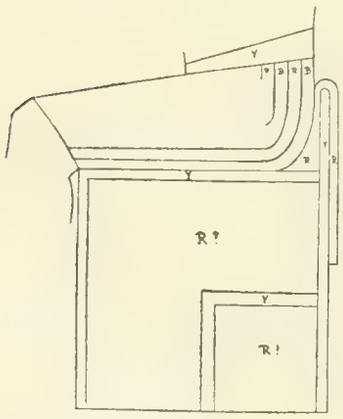
e. Above Pihôr sic sic .

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 27 A. The feathers are yellow with red quills, and the horns are black.

The armlets and wristlets are blue edged with yellow. The petal-pendants of the collar are yellow and so are the ball-beads.

The king in his left hand is holding before Petêsi a censer (see Pl. CXV, 7) coloured yellow, the kneeling figure being red and the blue. In his right hand he holds a libation -vase and pours water on to an offering-stand, upon which are placed three cakes and over them a lotus-flower between two buds (see Pl. CXI, 3).



Petêsi. Head-dress type 8.

His body is blue. There are traces of yellow on the left, and red on the right, armlet.

Pihôr. Head-dress type 20 B. The snakes hanging from the disk above his head are yellow.

Pihôr's body is green. His vest is red, while the kilt is decorated with vertical stripes of red and blue. For the colouring of the throne see the accompanying drawing.

(1) For the exact shape of the sign see Pl. CXIV, 26.

SCENE III (Pl. LV).

The king ►→ offers two -vases(?) of milk to Arsenuphis accompanied by Isis and Harpokrates, all of whom are standing ←.

Text. *a*. Behind the king .

b. Above the king .

c. In front of the king .

d. Above Arsenuphis [1] .

e. In front of Arsenuphis .

f. Above Isis .

g. In front of Isis .

h. Above Harpokrates .

Archaeological details :

The king. Head-dress type 1, green.
The left wristlet is green.

Arsenuphis. Head-dress type 11 B.

Isis. Head-dress type 34.

Harpokrates. Head-dress type 3. The -crown is green and the -crown yellow (?).

The god is standing in the usual attitude, with the first finger of his right hand to his mouth. He is wearing the side lock which does not appear in scene VII, exterior north wall of pronaos (Pl. LXXXII). If ever there was a -bird in his left hand all traces of it have disappeared. From his right shoulder hangs a cloak which was painted with a pattern, now indistinguishable, in red, green and yellow.

He seems to be wearing the ceremonial tail? which projects from behind the bend of the left knee. It is possibly a later addition, for, unlike the rest

[1] See p. 73.

of the work in the scene, it is incised. A careful examination plainly shewed that it was not the outline of the cloak. Round his neck is suspended the milk-amulet (Pl. CXIV, 2; and see Griffith, *Hieroglyphs*, p. 41, and figs. 40, 133).

Adjoining the upper part of scene III and filling up the space between scene II, and the top of the door, there is the representation of a couchant lion ⟶. In front of him is a tall incense-burner coloured yellow, from which issues a long green flame with a ball of incense on either side of it. The lion, probably once yellow (?), has a heavy mane painted green. The muscles on the legs are indicated in a very conventional manner; the ribs shew up clearly under the skin (Pl. LVI, 1). This lion must be a representation of Mihôs or Shû-Arsenuphis (see p. 79-80).

THE COPTIC INSCRIPTION.

(Pl. CV.)

As one leaves the pronaos by way of the door in the south wall, the important Coptic inscription cut in the thickness of the left jamb by Abraham the presbyter and mentioning the king Eirpanome, catches the eye. The characters are incised and painted red. Above it is the following mutilated graffito written in red paint :

ΓC ▒▒ XC ▒▒ NI? ▒ A AMHN.

The Coptic inscription has already been published in L., *D.*, VI, 103, 39, and very little damage has befallen it since Lepsius' party visited Dendûr. Where it has been mutilated the right reading was obtained by moistening the place with water. The red paint with which the incised characters were coloured, has soaked well into the stone, and when wetted, shews up clearly. In this manner the defaced letters are rendered visible.

Certain errors in Lepsius' version make it evident that his copy in the *Denkmäler* was taken from a squeeze and not from the original.

The inscription, with a translation and notes, has also been published by Revillout in an article entitled : *Mémoire sur les Blemmyes, à propos d'une inscription copte trouvée à Dendûr.*

TEXT.

ϩⲙ̄ [ⲡⲟⲩ]ⲱϣ[1] ⲙ̄ⲡⲛⲟⲩⲧⲉ ⲙ̄ⲛ̄ ⲧⲕⲉⲗⲉⲩⲥⲓⲥ ⸗ ⲙ̄ⲡⲣⲣⲟ ⲉⲓⲣⲡⲁⲛⲟⲙⲉ[2]
ⲙ̄ⲛ̄ ⲡⲉⲥⲡⲟⲩⲗⲗⲓⲟⲥ ⸗ ϩⲙ̄ ⲡϣⲁϫⲉ ⲙ̄ⲡⲛⲟⲩⲧⲉ ⲓ̈ⲱⲥⲏⲫ
ⲡⲉϫⲁⲣⲭ/ ⸗ ⲡ̄ⲧⲁⲗⲙⲉⲱⲥ ⲁⲩⲱ ϩⲙ̄ ⲡⲧⲣⲉⲛϫⲓ[3] ⲡⲉⲥⲧⲁⲩⲣⲟⲥ
⸗ⲡ̄ⲧⲟⲟⲧϥ ⲡ̄ⲑⲉⲱⲁⲱⲣⲟⲥ ⲡⲉⲡⲓⲥⲕ/ ⲙ̄ⲡⲓⲗⲁⲕ ⸗ ⲁⲛⲟⲕ ⲁⲃⲣⲁ

ϩⲁⲛ ⲡⲓⲉⲛⲁⲛ̀ ⲛ̄ⲡⲣⲉⲥⲃⲩ̀ⲧⲉⲣⲟⲥ ⲧⲁⲟⲩ̀ⲱϩ[1] ⲡⲥ̀ⲧⲁⲩ̀ⲣⲟⲥ
ϩ̄ⲙ ⲡⲉϩⲟⲟⲩ ⲛ̀[2] ⲧⲁⲩ̀ⲥⲙⲏ ⲉ̀ⲡⲓⲧⲉ ⲛ̀ⲧⲉⲓⲉⲕⲕ̀ⲗ̀ⲏⲥⲓⲁ ⲉ̀ⲧⲉ[3] ⲥⲟⲩ̀
ϫⲟⲩ̀ⲱⲧⲥⲁⲱϥⲉ ⲛ̄ⲧ̀ⲱⲃⲉ ⲓⲍ̄[4] ⲉ̀ⲣⲉⲱϣⲁⲓ̈[5] ⲡⲉⲥⲓⲟⲩ̀ⲣ
ⲙ̀ⲙⲁⲩ̀ ⲙⲡ̄ ⲡⲁⲡⲛⲟⲩ̀ⲧⲉ[6] ⲡⲥ̀ⲧⲉⲫⲁⲣⲓⲥ[7] ⲙ̄ⲡ̄ ⲉ̀ⲡⲉⲫⲁⲛⲓⲟⲥ
ⲡⲥⲁⲙⲁⲧⲁ[7] ⲙⲡⲓⲥⲓⲣⲙⲁ[8] ⲃⲉⲣⲓⲧⲁⲣⲓⲟⲥ ⲟⲩⲟⲛ ⲡⲓⲙ[9] ⲉ̀ⲧⲡⲁⲱϣ
ⲡⲓⲡⲓⲥϩⲁⲓ̈ ⲙⲁⲣⲉϥⲣ̄ ⲧⲁⲓⲁ[9] ⲡⲓⲡ̄ⲣ̄ ⲟⲩ̀ⲥⲟ[ⲡ][9] ⲡⲱⲁⲛⲁ
ⲉϫⲱⲓ ϥⲟ[10]ⲉ (?)(?)

COMMENTARY.

1. ⲡⲟⲩ is destroyed and restored from Lepsius' copy.
2. ⲛ is certain. Weigall in his report on Lower Nubia, by an error, calls the king Eispanomē, but the reading ⲉⲓⲣⲡⲁⲛⲟⲙⲉ is beyond dispute.
3. Mr. Crum suggests that ϫⲓ ⲡⲥⲧⲁⲩⲣⲟⲥ means «receive the authorization to consecrate», or rather, «lay the foundation of».
4. ⲧⲁ ⲟⲩⲱϩ. There is no finite verb and there appears to be almost an anacoluthon, but if we take it that some such expression as «I have set up this inscription» is understood before ϩⲙⲡⲟⲩⲱⲱ the difficulty disappears *i.e.* «I have cut this inscription by the will of God and the command of the king..... that I should place the cross», etc.
5. For the interpretation of ⲓⲍ̄ see Revillout, *Mémoire sur les Blemmyes*, p. 380-381. He shews the date of this inscription to be about 577 A. D.
6. ⲱⲁⲓ. A proper name. Mr. Crum refers to *Sphinx*, X, 155, ⲱⲏⲣⲉ ⲙ̄ⲡⲙⲁⲕⲁⲣⲓⲟⲥ ⲱⲁⲓ.
7. For the titles ⲥⲧⲉⲫⲁⲣⲓⲥ, ⲥⲁⲙⲁⲧⲁ and ⲃⲉⲣⲓⲧⲁⲣⲓⲟⲥ see Revillout, *op. cit.*, p. 377-378. ⲃⲉⲣⲓⲧⲁⲣⲓⲟⲥ is for βερηδάριος = lat. *Veredarius* «Courier». See Sophocles, *Greek Lexicon of Roman and Byzantine periods*.
8. ⲥⲓⲣⲙⲁ is certain.
9. ⲥⲟ is quite clear. ⲥⲟ[ⲡ] makes excellent sense and exactly fills the gap. «Let him be charitable and do an occasion of prayer for me.»
10. ⲉ. A symbol that resembles ⲉ but is probably intended for a ✠ cross.

TRANSLATION.

«By the will of God, and the command of the king Eirpanome, and Joseph the exarch of Talmis, zealous in the word of God, and by our receiving the cross from the hand of Theodôros the bishop of Philæ: that I Abraham, the humblest priest, should place the cross on the day of the founding of this church, which is the 27th day of Tôbe, Indiction VII, there being present Shai the Eunuch, and Papnûte the *Stepharis*, and Epephanios the Keeper of the Seal (?), and Sirma the Courier. May every one that shall read these writings of his charity offer a prayer for me. 99 ✠.

The Dado in the Interior of the Pronaos.

(Pls. LVI, 2-LIX.)

The dado which forms the lowest register on the west, north and south walls, is divided in two by the door in the west wall that admits to the antechamber. In the northern division (Pls. LVI, 2 and LVII) the king, wearing the -crown of Lower Egypt, heads a procession consisting of alternating figures of Hapy and Sekhet. In the southern division (Pls. LVIII and LIX) he heads a similar procession, wearing the -crown of Upper Egypt. In both places the king holds a tray of cakes (see Pl. CXVII, 2) below which is the following inscription :

Hapy is of the usual form. For his head-dress, type 38, see Pl. CXI, and note that he is given the pig-tail peculiar to the royal head-dress, which is the only unusual detail. For Sekhet's head-dress see Pl. CXI, type 39.

Above each figure of Hapy is the following inscription : ; and above Sekhet : .

THE DOOR OF THE ANTECHAMBER.

(Pls. VI and LX-LXVI.)

This door in the west wall of the pronaos admits to a small uninscribed chamber between the pronaos and sanctuary. Its east face only is decorated.

Above the architrave is a cornice upon which is the winged disk. On either side of the disk is a uræus, that on the north side wearing the -crown of Lower Egypt, and that on the south side the -crown of Upper Egypt.

The Architrave.

SCENE I (Pl. LXI, 1).

The king ←— offers to Petêsi who is seated —→.

Text. *a.* Behind the king .

b. Above the king .

c. In front of the king .

d. Above Petêsi .

Archaeological details :

The king. Head-dress type 3.
Petêsi. Head-dress type 8.
There are traces of green paint on Petêsi's face and body.

SCENE II (Pl. LXII, 1).

The king ⟶ offers to Harendotes accompanied by Nephthys, both of whom are seated ⟶.

Text. *a*. Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Harendotes .

e. Above Nephthys .

Archaeological details :

The king. Head-dress type 14.
Harendotes. Head-dress type 9.
Nephthys. Head-dress type 32.

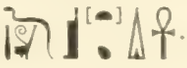
SCENE III (Pl. LXII, 2).

The king (?) ⟶ adores Osiris accompanied by Isis, both of whom are seated ⟵.

Text. *a*. Behind the king only.

b. The spaces for the cartouches are left blank.

c. The space for the inscription is left blank.

d. Above Isis  .

Archaeological details :

The king. Head-dress type 8, the regular head-dress of Petêsi.

The skirt (see pl. CXVIII, 5) is different to that usually worn by the king in this temple. It is his garb in one other instance only (west face of pylon, south jamb, scene III), where he again worships Osiris. Petêsi and Pihôr, as figured on the stela in the sanctuary, wear the same style of skirt. For a similar adoration of Osiris and Isis by Petêsi see Pl. XIV, east face of pylon, north jamb, scene III.

Osiris. Head-dress type 36.

For the kilt with ceremonial tail worn by a seated divinity see Pl. CXVIII, 9.

Isis. Head-dress type 34.

SCENE IV (Pl. LXI, 2).

The king → offers two ⚱-vases of wine to Petêsi who is seated ←.

TEXT. *a*. Behind the king ☥ 𓏏 etc.

b. Above the king ⚱ 𓋴 𓏏 2 ⚱ *sic* 𓋴 𓏏.

c. In front of the king 𓏏 𓈖 𓏏 *sic* 𓏏 𓏏 𓏏.

d. Above Petêsi 𓅱 𓏏 𓏏 𓏏 𓏏 *sic* 𓏏.

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 3.

Petêsi. Head-dress type 8.

For the style of kilt see Pl. CXVIII, 8.

The North Jamb.

SCENE I (Pl. LXIII, 1).

The king ← offers two ⚱-vases of wine to Thoth of Pnubs who is standing →.

TEXT. *a*. Behind the king ☥ 𓏏 𓏏 𓏏 𓏏 𓏏 𓏏 𓏏.

b. Above the king ⚱ 𓋴 𓏏 2 ⚱ 𓏏 𓋴 𓏏.

c. In front of the king 𓏏 𓏏 𓏏 𓏏 𓏏 𓏏 𓏏 𓏏.

d. Above Thoth 𓅱 𓅓 𓏏 𓏏 𓏏 𓏏 𓏏 𓏏 𓏏 𓏏 𓏏 𓏏.

Archaeological details :

The king. Head-dress type 22.

Thoth. Head-dress type 24.

In his right hand along with the ⲓ-sceptre he holds a scorpion. There is no snake.

SCENE II (Pl. LXIII, 2).

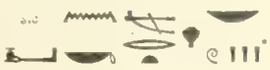
The king ←— offers two sistra to Hathor who is standing —→.

Text. *a*. Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Hathor .

e. In front of Hathor  .

Archaeological details :

The king. Head-dress type 3.
He holds a sistrum in either hand (see Pl. CXIV, 1).

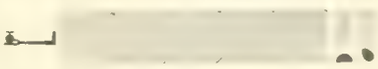
Hathor. Head-dress type 35.

SCENE III (Pl. LXIV, 1).

The king ←— offers to Isis who is standing —→.

Text. *a*. Behind the king etc.

b. Above the king .

c. In front of the king  .

d. Above Isis .

e. In front of Isis [1].

[1] This formula is wrongly assigned to Isis. Cf. p. 46, foot-note 1.

Archaeological details :

The king. Head-dress type 10 B.

Isis. Head-dress type 34.

SCENE IV (Pl. LXIV, 2).

A lion seated on his haunches ←, with between the fore- and hind- paws. Behind him is a clump of conventionalised lotus-flowers. See p. 79, under Lion.

The South Jamb.

SCENE I (Pl. LXV, 1).

The king → offers to Amon-rê who is standing ←.

Text. *a.* Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Amon-rê .

Archaeological details :

The king. Head-dress type 26.

Between the king and the god is a small offering-stand on which is a libation-vase with a spout, and above it a lotus-flower between two buds.

Amon-rê. Head-dress type 19.

SCENE II (Pl. LXV, 2).

The king → offers two -vases of wine to Arsenuphis who is standing ←.

Text. *a.* Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Arsenuphis .

e. In front of Arsenuphis .

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 3.

Arsenuphis. Head-dress type 26.

SCENE III (Pl. LXVI, 1).

The king offers two - vases of milk to Arsenuphis who is standing .

TEXT. *a.* Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Arsenuphis .

e. Destroyed.

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 1.

Arsenuphis. Head-dress type 11 B.

SCENE IV (Pl. LXVI, 2). The same as scene IV on the north jamb.

THE DOOR OF THE SANCTUARY.

(Pls. III and LXVII-LXXIII.)

This door is decorated on the east face only and has a cornice similar to that on the door of the antechamber. The west face is quite plain without even a cornice.

Architrave.

The work on the architrave is rougher than that on the jambs. Blank spaces have been left for the cartouches and text which have never been cut. Traces of colour indicate that perhaps the inscriptions were in paint. However no signs are decipherable, and whatever vestiges of colour remain are very faint.

(1) is probably intended but the sculptor has made the sign like . Cf. pylon, east face, north jamb, scene II, *e.*

SCENE I (Pl. LXVII, 1).

The king ←𓄿 offers 𓏏 to Thoth of Pnubs who is seated 𓄿→.

Archaeological details :

The king. Head-dress type 26. The horns and uræi are black, the plumes green, and the disk red.

Thoth. Head-dress type 24. The plumes are black.

The god's body is green.

SCENE II (Pl. LXVIII).

The king ←𓄿 offers a pot of ointment and a bandage (see Pl. CXV, 2) to Petêsi accompanied by Pihôr, both of whom are seated 𓄿→.

The sign 𓋹 has been cut above the king's left shoulder.

Archaeological details :

The king. Head-dress type 3.

Traces of red paint still remain on his body.

Petêsi. Head-dress type 8.

Pihôr. Head-dress type 21.

SCENE III (Pl. LXIX).

The king 𓄿→ offers two 𓏏-vases to Osiris accompanied by Isis, both of whom are seated ←𓄿.

Archaeological details :

The king. Head-dress type 1.

Osiris. Head-dress type 11 A.

Isis. Head-dress type 34.

SCENE IV (Pl. LXVII, 2).

The king 𓄿→ offers two 𓏏-vases to Harendotes (?) who is seated 𓄿→.

Archaeological details :

The king. Head-dress type 27 B.

Harendotes. Head-dress type 9.

North Jamb.

SCENE I (Pl. LXX, 1).

The king ←◄ offers two ☥-vases of wine to Hathor who is standing ►→.

Text. *a*. Behind the king .

b. Above the king .

c. In front of the king .

d. Above Hathor .

e. In front of Hathor .

Archaeological details :

The king. Head-dress type 3.

Hathor. Head-dress type 35.

SCENE II (Pl. LXX, 2).

The king ←◄ offers a -wreath to Pihôr who is standing ►→.

Text. *a*. Behind the king .

b. Above the king .

c. In front of the king [1] sic sic.

d. Above Pihôr .

e. In front of Pihôr .

Archaeological details :

The king. Head-dress type 22.

The offering (Pl. CXV, 5) is a wreath with a uræus in front and tied with a bow behind. For another example see east face of pylon, thickness of north jamb, scene III.

Pihôr. Head-dress type 20 B.

[1] See p. 68, note on scene III, *c*, pylon, east face, thickness of north jamb.

SCENE III (Pl. LXXI, 1).

The king offers to Isis who is standing .

TEXT. *a.* Behind the king .

b. Above the king .

c. In front of the king [1] .

d. Above Isis .

e. In front of Isis .

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 2.
Isis. Head-dress type 34.

SCENE IV (cf. Pl. LXXIII, 1).

Conventionalised lotus-flowers and buds with long stalks growing out of an elongated .

The South Jamb.

SCENE I (Pl. LXXI, 2).

The king offers a -collar to Isis who is standing .

TEXT. *a.* Behind the king .

b. Above the king [2].

c. In front of the king .

d. Above Isis .

e. In front of Isis .

[1] The sculptor has confused the formulæ; *c* should be in front of Isis, and *e* in front of the king.
[2] See Pl. CXVII, fig. 3 for a drawing of the cartouches.

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 16.
Isis. Head-dress type 34.

SCENE II (Pl. LXXII, 1).

The king offers two lotus-flowers to Petêsi who is standing.

TEXT. *a*. Behind the king etc.

b. Above the king [1].

c. In front of the king [2].

d. Above Petêsi.

e. In front of Petêsi.

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 3.
For the flowers see Pl. CXV, 7.
Petêsi. Head-dress type 8.

SCENE III (Pl. LXXII, 2).

The king offers and to Osiris or Arsenuphis who is standing.

TEXT. *a*. Behind the king etc.

b. Above the king.

c. In front of the king [3].

d. Above the god.

e. In front of the god.

(1) See Pl. CXVII, fig. 11.
(2) See p. 67-68, note on scene III, *f*, pylon, east face, north jamb.
(3) See p. 71, note on scene III, *c*, façade of pronaos, north jamb.

Archaeological details :

The king. Head-dress destroyed.

The god. Head-dress type 11 A.

SCENE IV (Pl. LXXIII, 1).

The same as scene IV in the north jamb.

THE SANCTUARY.

The sanctuary is constructed partly of masonry and is partly cut in the rock[1] that here has a decided upward slope. The exterior walls have never been decorated with sculptured scenes and most of the blocks have not received their final dressing. The interior is uninscribed except for the stela cut in the west wall (Pls. LXXIII, 2 and LXXIV). The top of the stela is ornamented with a cornice on the summit of which are uræi with disks on their heads. In the cornice, below the uræi, is . The stela itself is divided into an upper and lower scene, over each of which is the symbol for heaven . Above in the upper scene is a winged disk.

THE UPPER SCENE.

Pihôr ← adores Isis who is seated →.

Text. *a*. Above Pihôr

b. Above Isis

Archaeological details :

Pihôr. He appears to be wearing a short wig with a uræus on the forehead. His clothes consist of a short kilt over which is a long transparent skirt. Behind, suspended from his waist, hangs the ceremonial tail.

Isis. Head-dress type 33.

THE LOWER SCENE.

Petêsi → adores Osiris-Onnophris who is seated (?) ←.

[1] *i. e.* the lower parts of the walls.

Text. *a*. Above Petêsi, in one vertical and one horizontal line

b. Above Osiris . . . . . .

Archaeological details :

Petêsi. Almost entirely destroyed. His head is so badly preserved that it is impossible to say whether he has a bare shaven head or is wearing a wig. On his forehead is a uræus. The clothes seem to be the same as those of Pihôr.

Osiris. He was probably seated. Only his face and the Atef-crown are preserved.

THE EXTERIOR OF THE PRONAOS.

(Pls. VII, VIII and LXXV-XCII.)

The north and south walls (Pls. VII, VIII, LXXV and LXXXIV) were surmounted with a cornice of the usual pattern continued from the façade. It is nearly all destroyed.

North Wall.

SCENE I (Pl. LXXVI).

The king ⟶ offers the symbols to Arsenuphis accompanied by Isis, both of whom are seated ⟵.

Text. *a*. Behind the king

b. Above the king

c. In front of the king

d. Above Arsenuphis

e. Above Isis

Archaeological details :

The king. Head-dress type 18.
Arsenuphis. Head-dress type 11 B. The end of the beard curls outward.
Isis. Head-dress type 34.

SCENE II (Pl. LXXVII).

The king ⟶ offers lotus-flowers to Petêsi who is seated ⟵.

Text. *a*. Behind the king etc.

b. Above the king .

c. In front of the king sic.

d. Above Petêsi .

Archaeological details :

The king. Head-dress type 3.
He holds a lotus-flower between two buds in either hand (see Pl. CXV, 2).
Petêsi. Head-dress type 8.

SCENE III (Pl. LXXVIII).

The king ⟶ offers to two representations of Arsenuphis both seated ⟵.

Text. *a*. Behind the king etc.

b. Above the king .

c. In front of the king sic.

d. Above Arsenuphis .

e. Above Arsenuphis [1].

[1] This text *e*, now destroyed, is preserved in Rosellini, *Mon. Storici*, pl. CLXVIII, 1, and Champollion, *Notices descriptives*, I, p. 143.

For , cf. pylon, west face, south jamb, scene I, Pl. XXVII, 1, p. 16, and see note on pylon, west face, south jamb, scene I, *d*, p. 69.

Archaeological details :

The king. Head-dress type 1.

Arsenuphis (1). Head-dress type 26.

Arsenuphis (2). The head-dress is now destroyed but is shewn as still intact in Rosellini, *Mon. Storici*, Pl. CLXVIII, 1, and is reproduced here.

If the drawing is correct, this head-dress is assigned to Arsenuphis because of his identification with Shu [1]. But Champollion (*Notices descriptives*, p. 143) makes the form of both head-dresses identical, except that in the hindermost there are no uræi.

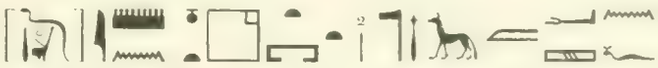
SCENE IV (Pl. LXXIX).

The king → offers two ⚱-vases of wine to Amon of Dabôd accompanied by Satis, both of whom are seated ←.

Text. *a*. Behind the king etc.

b. The cartouches are destroyed.

c. In front of the king .

d. Above Amon of Dabôd  .

e. Above Satis .

Archaeological details :

The king. Head-dress type 22.

Amon of Dabôd. Head-dress type 28.

Only the lower part now remains, but the whole is shewn in Champollion, *op. cit.*, I, p. 143. Cf. also Pl. XXVII, of this book.

Satis. Head-dress type 4.

(1) For Shu wearing such a head-dress, see Lyons, *Report on the Island and Temple of Philæ*, Pl. 6, and Brugsch, *Thes.*, p. 765, 60; for this identification see Brugsch, *op. cit.*, p. 765, 62 *a-d*.

(2) Now destroyed. See Champollion, *Notices descriptives*, p. 143.

(3) Now destroyed, except for ⊥ at end of line 1 and ● at end of line 2, but preserved in Champollion, *op. cit.*, I, p. 143.

SCENE V (Pl. LXXX).

The king ⟶ offers to Isis accompanied by Harendotes, both of whom are standing ⟵.

Text. *a.* Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Isis .

e. Above Harendotes .

f. In front of Harendotes .

Archaeological details :

The king. Head-dress type 10 C.

Isis. Head-dress type 34. The goddess originally stood ⟵ with the symbol in the left, and the -sceptre in the right, hand. Later an alteration was made; the position of the right arm was changed and the hand uplifted in token of her acceptance of the offering.

In the Christian (?) period a door was cut through the wall damaging the inscription in front of the king and entirely destroying that in front of Isis.

Harendotes. Head-dress type 9.

SCENE VI (Pl. LXXXI).

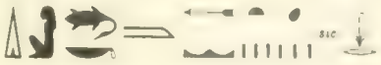
The king ⟶ offers a bandage and pot of ointment to the «Sheykh» Pihôr who is standing ⟵.

Text. *a.* Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Pihôr

e. In front of Pihôr 

Archaeological details :

The king. Head-dress type 25.

The pot seems to be covered with a cloth tied on with string. See Pl. CXVI, 4.

Pihôr. Head-dress type 20 A.

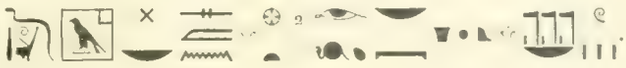
SCENE VII (Pl. LXXXII).

The king ⟶ offers a -collar to Hathor accompanied by Harpokrates, both of whom are standing ⟵.

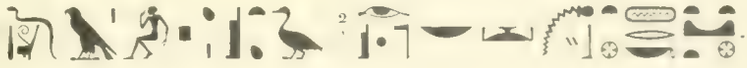
Text. *a.* Behind the king etc.

b. Above the king

c. In front of the king

d. Above Hathor 

e. In front of Hathor

f. Above Harpokrates 

Archaeological details :

The king. Head-dress type 3.

The collar has two hawk-head ends (Pl. CXV, 8).

Hathor. Head-dress type 33.

For the form of the hieroglyph in *c* see Pl. CXIII, 21.

Harpokrates. Head-dress type 3 without side-lock.

The first finger of his right hand is put to his mouth. In his left hand he holds a peewit. From his right shoulder hangs a cloak that leaves his left side naked. He wears the same amulet as in scene III, pronaos, interior south wall, for a drawing of which see Pl. CXIV, 2.

SCENE VIII (Pl. LXXXIII).

The king offers to Thoth accompanied by Tefnut, both standing.

TEXT. *a*. Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Thoth .

e. In front of Thoth .

f. Above Tefnut .

g. In front of Tefnut .

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 11 A.
Thoth. Head-dress type 15.
Tefnut. Head-dress type 30.

The Dado of the North Wall.

The dado is only decorated as far as the west end of the VIth scene. This consists of four figures of the Nile-god separated from one another by clumps of lotus-flowers and buds, as in the dado on the south wall. The god is of the usual form and holds a -vase in either hand (Pl. LXXV). There are no inscriptions.

South Wall.
(Pl. LXXXIV.)

SCENE I (Pl. LXXXV, 1).

The king before Arsenuphis accompanied by Isis, both of whom are seated.

Text. *a*. Behind the king .

b. Above the king .

c. In front of the king .

d. Above Arsenuphis .

e. Above Isis .

Archaeological details :

The king. Head-dress type 1.

The face, upper part of the body and also the offering he held in his hand have been destroyed.

Arsenuphis. Head-dress probably type 11 B. He is swathed like Osiris and holds the ☿ and ⅄. See Blackman, *P. S. B. A.*, XXXII, 1, p. 33.

Isis. Head-dress type 34.

SCENE II (Pl. LXXXV, 2).

The king ⟵ before Petêsi who is seated ⟶.

Text. *a*. Behind the king .

b. Above the king .

c. In front of the king .

d. Above Petêsi .

Archaeological details :

The king. Head-dress type 27 A.

The upper part of his body is destroyed and also the offering he held in his hands.

Petêsi. Head-dress type 8.

SCENE III (Pl. LXXXVI, 1).

The king offers two - vases of wine to Mandûlis accompanied by Uto both of whom are seated .

TEXT. *a.* Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Mandûlis sic (?) sic.

e. Above Uto sic sic sic.

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 22.
Mandûlis. Head-dress type 17.
Uto. Head-dress type 5.

SCENE IV (Pl. LXXXVI, 2).

The king offers to Amon-rê accompanied by Mut, both of whom are seated .

TEXT. *a.* Behind the king etc.

b. Above the king .

c. In front of the king sic sic sic.

d. Above Amon-rê .

e. Above Mut .

Archaeological details :

The king. Head-dress type 3.

Amon-rê. Head-dress type 19.

Round his neck, hanging over the collar, is suspended the usual pectoral worn by this god (see Pl. CVIII, fig. 19).

Mut. Head-dress type 6.

SCENE V (Pl. LXXXVII).

The king ←— offers incense and milk to Osiris-Onnophris accompanied by Isis, both of whom are standing —→.

Text. *a*. Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Osiris .

e. In front of Osiris .

f. Above Isis .

g. In front of Isis .

Archaeological details :

The king. Head-dress type 3.

He holds a censer (cf. Pl. CXV, 7) in his left, and a -vase in his right, hand, from which he pours the milk, that issues in three streams from the

spout, into a cup on an offering-stand. On either side of the offering-stand are two large milk-pitchers with loop-handles (Pl. CXI, 4, and cf. Pl. XXVIII).

Osiris. Head-dress type 11 B.

Isis. Head-dress type 34.

THE DOOR (Pl. LXXXVIII).

Scenes V and VI are separated from one another by a door, which is elaborately decorated, admitting to the pronaos. On the west jamb a cobra looking east and wearing the crown of Upper Egypt is coiled round a papyrus stem. On the east jamb there is a similar cobra looking west and wearing the crown of Lower Egypt.

On the lintel there is a winged disk, on the west side of which is ←, and → on the east side.

On the wall itself above the lintel there is a winged scarab holding the sun's disk between its two fore-feet, and on either side of the jambs a - bouquet of conventionalised lotus-flowers and buds.

SCENE VI (Pl. LXXXIX).

The king ← offers to Petêsi accompanied by a goddess without name or titles, both of whom are standing →.

Text. *a.* Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Petêsi .

e. In front of Petêsi .

f. In front of the goddess .

Archaeological details :

The king. Head-dress type 16.

He is standing before an offering-stand on which is a libation-vase with a spout. Over the vase is a lotus-flower between two buds.

Petêsi. Head-dress type 8. His beard curves outward at the end.

The goddess. Head-dress type 29[1].

She is probably meant for the consort of Petêsi.

SCENE VII (Pl. XC).

The king offers two -vases of wine to Harendotes and Hathor, both of whom are standing .

TEXT. *a*. Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Harendotes .

e. In front of Harendotes .

f. Above Hathor .

g. In front of Hathor .

ARCHAEOLOGICAL DETAILS :

The king. Head-dress type 10 B.

Between the king and Harendotes is a table on which are two libation-vases and three round cakes. See Pls. XCII, 1, and CXVI, 5.

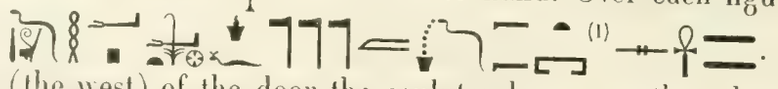
Harendotes. Head-dress type 9.

Hathor. Head-dress type 35.

THE DADO (Pls. LXXIV and XCI).

The dado is only complete under scene V. It consists of four figures of the Nile-god separated from one another by clumps of lotus-flowers and buds. The

[1] For the head-dress cf. that of in CHAMPOLLION, *Mon.*, LXXVII, 4.

god is of the usual form and holds a ☥-vase in either hand. Over each figure is the following text  [1].

On the other side (the west) of the door the sculptor began another clump of lotus-flowers, but never completed it (see Pls. LXXXIV and LXXXVIII).

A GRAVE STONE WITH A GREEK INSCRIPTION.

(Pl. XCIII.)

This stone was found in the débris of a sheykh's tomb, between Dendûr and Marwaw, that had been flooded and destroyed by the new reservoir. By the villagers it was considered to be the sheykh's grave stone. There are several known examples of this formula (G. Lefebvre, *Rec. Inscr. Chrét.*, n°s 541, 564, 600, 635, 636, 641, 642, etc., and see Weissbrodt, *Verzeichnis der Vorlesungen am Königlichen Lyceum Hosianum zu Braunsberg im Winter-Semester*, 1905-1906). This text is full of abreviations and corruptions. For the correct version see Goar, Εὐχολόγιον τὸ μέγα, p. 526.

The following transcription and notes were contributed by Monsieur Gustave Lefebvre.

Text.

α ω + ω α.

1 ο θ(εο)ς τ̅ο̅ν (sic) π̅ν̅ατων 2 κ(αι) πα[ση]ς σαρκος ο 3 τον [θανα]τον καταργη 4 σας[και τον αδην] κατα κ̅[α] (sic) 5 τησ[ασ και ζωην] τω κ̅ω̅σ (sic) 6 μω χα[ρισα]μενος ανα 7 παυσ[ον την ψ(υχην)] Μαρκ(ου) εν 8 κολπ[οις Αβραα]μ κ(αι) Ισακι 9 κ(αι Ιακω[β εν το[πο (sic) φωτινο (sic) 10 εν το[πω αναψ]υ̣ξεος ενθ̣ 11 απεδ[ρα οδυνη] κ(αι) λυπη κ(αι) σ 12 τενα[γμος παν α]μαρτημα 13 παρ α[υτου πραχθ]ε̣ν λογω 14 εργω η κ[α]τα διανοιαν 15 ως αγαθος [και?] φ̣(ιλ)αν(θρωπος) συγχω 16 ρησον οτι ουκ εστιν 17 ανθ(ρωπο)ς (ο)ς [ζησε]ται κ(αι) ουχ 18 αμαρτισει (sic) συ γαρ μονος 19 ο Θ(εο)ς πασης αμαρτιας εκτο(ς) 20 υπαρχεις κ(αι) δ:κ(αι)οσυνη δικ(αι)ο 21 συνη εις τ̅ω̅ν (sic) αιωνα κ(αι) 22 ο λογ̅ο̅ (sic) σου η αληθεια συ γαρ ει 23 [η] αναπαυσις τον δ(ουλον) Μαρκο(υ) 24 [και η]|αναστασις κ(αι) σοι της 25 [δοξης] ΑΝΑΠΕΛΠΟΜ(εν)[2] απο 26 μαρτυρων(?) Διοκλη-τια|ν̣ο(υ)? : ΥΟ̅ : ς̅ : 26 [. . . . . .] ουδενα.

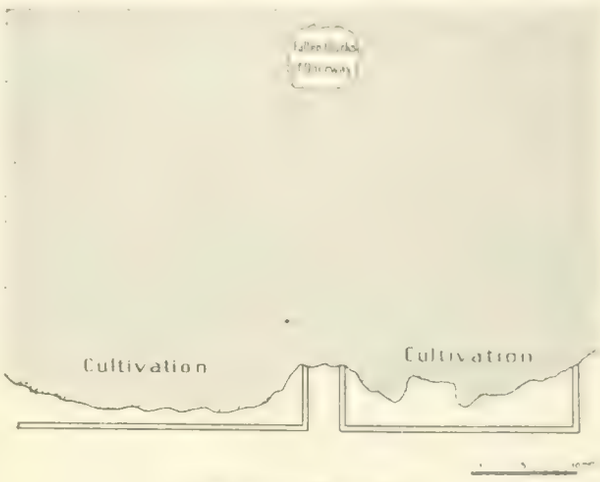
If the reading απο μαρτυρων Διοκλητιανου is correct the date of the stela is 754 A.D. i.e. ΥΟ̅ (=470)+284 A.D. ς̅=6th of a month.

[1] See note on dado, interior of pronaos, p. 73.

[2] αναμελπομεν or αναπεμπομεν.

THE TEMPLE OF AJÛALA.

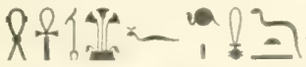
Of the little temple of Ajûala[1], nothing remains to-day but a heap of jumbled stones (Pl. XCIV). The style of sculpture suggests the Roman epoch, and the cartouches bear no name but only the title *Per-ʿô*. There was perhaps an earlier building, however, as among the stones was found the upper portion of a stela of Ptolemy Philometor I. Weigall, in his *Report on the Antiquities of Lower Nubia*, p. 71, speaks of Ajûala under the name of Abu Hôr, but by the Nubians the place where the temple stands is called Ajûala. It had a terrace in front of it like the temples at Kalabsha and Dendûr. When I copied and photographed the inscriptions and scenes on the fallen stones the water was nearly up to the top of the terrace, so I was unable to photograph it or take a plan. But Weigall, *op. cit.* (Pl. XXVIII), gives photographs of the terrace and stairway, and Dr Rœder has kindly permitted me to publish the accompanying plan which he made in January 1910.

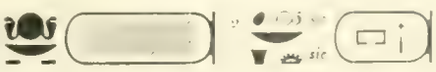


Plan of the Terrace[2].

From the frequency with which he is represented in the scenes it would appear that this shrine was dedicated to the Nubian god Mandûlis (see p. 80) in whose honour the great temple of Kalabsha was founded.

Block 1 (Pl. XCV, 1). The king ←— holding two ⚱-vases runs towards Harendotes who is seated —→.

Text. *a*. Behind the king  .

b. Above the king  .

[1] Ajûala is called παπτουλις in a Greek graffito. See Block 9.

[2] Present height of terrace 2 1/2 metres. Five to six courses of stone are preserved. The cultivated land is higher than the top of the terrace and partly covers it. The blocks of the fallen doorway are now in the Cairo Museum.

c. Above Harendotes .

Archaeological details :

The king. Head-dress type 2.

Harendotes. Head-dress type 9.

Block 2 (Pl. XCV, 2).

The king ← offers two - vases of milk to Mandûlis who here is in the form of the child Horus and is standing →.

Text. *a*. Behind the king .

b. Above the king. Remains of the usual cartouches.

c. Before the king .

d. Above Mandûlis . . . . . .

Archaeological details :

The king. Head-dress type 11 B?

Mandûlis. Head-dress type 3, with side lock.

He is exactly the same in form as the Harpokrates of Dendûr. He holds a peewit in his right hand (cf. Pl. LXXXII).

Block 3 (Pl. XCVI).

The king ← offers to Mandûlis who is standing →.

Text. *a*. Behind the king. Traces of the usual formula.

b. The cartouches are broken away.

c. In front of the king .

Archaeological details :

The king. Head-dress destroyed.

Mandûlis. Head-dress. Similar to type 22 but with a uræus hanging from each horn as well. There is also a small disk beneath either side-plume. Instead of he wears the wig of type 8.

On one end of this block there is a demotic inscription (Pl. XCIX, 1).

Block 4.

Fragments of two scenes. Of the upper there remains only the lower part of the legs of a god standing →. Of the lower scene, divided from the upper by —, only the tops of the head-dress are preserved. There are traces of the cartouches, and of the god's titles which shew that the latter was Mandûlis.

Text. *a*. The cartouches are as usual : .

b. Above the god : .....

Archaeological details :

The king. Head-dress type 11 B.
Mandûlis. Head-dress type 3.
This suggests that here also he was represented as a child.

Block 5 (Pl. XCVII, 1, 2).

One stone broken in half and containing parts of two scenes.

1. The king → holding a -vase in either hand advances towards Osiris accompanied by Isis and Mandûlis, all of whom are seated →.

Text. *a*. Behind the king etc.

b. Above the king .

c. Above Osiris .

d. Above Isis .

e. Above Mandûlis .

Archaeological details :

The king. Head-dress type 1.
Osiris. Head-dress type 11 B.
Isis. Head-dress type 34.
Mandûlis. Head-dress type 17, but wig of type 8.

2. The other half of the stone contains the upper part of two figures who are seated ⟶, each representing Mandûlis. For such a twofold representation of Mandûlis in one scene compare the Ptolemaic stela from this site, Pl. CIII; L., *D.*, IV, 72, *g;* and the double representation of Arsenuphis at Dendûr, pronaos, exterior north wall, scene III.

a. Above the right hand figure . . . . . .

b. Above the left hand figure .

Archaeological details :

Mandûlis 1. Head-dress type 8.

Mandûlis 2. Head-dress type 17, but wig of type 8.

Blocks 6 and 7.

They contain two parts of an under scene and the lower part of an upper scene (Pl. XCVIII, 1 and 2). This fragment of the upper scene joins on to block 8 Pl. XCIX, 2.

The king ⟶ offers to Isis who is standing ⟵.

Text. *a.* Behind the king etc.

b. Above the king .

c. In front of the king .

d. Above Isis .

Archaeological details :

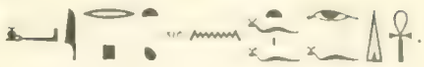
The king. Head-dress type 1.

Isis. Head-dress type 34.

Rough drawings of the feet of visitors to the temple in ancient times are scratched on the left of the scene.

Block 8 (Pl. XCIX, 2, and see Pl. XCVIII, 1 for the lower portion of the scene).

The king ⟶ who is destroyed, except for his legs and the point of his kilt, offers wine to Harendotes (?) who is standing ⟵.

Text. In front of the king  .

Archaeological details :

Harendotes (?). Head-dress type 9.

Block 9. Greek graffito (Pl. C).

Parts of it have been published by Weigall, *Antiquities of Lower Nubia*, Pl. XXVIII. 1.

TEXT.

[ΤΟ Π]ΡΟϹΚΥΝΗΜΑ ⁝ ΑΜΑΤΙϹΙϹ ΝΕΝ ⁝ ΤΗΡΙϹ[1] ΙΕΡΕΩϹ ⁝ ΤΑΛΜϹΩϹ (*sic*) ΠΑΡΑ ⁝ [Τ]ΟΝ ΚΥΡΙΟΝ ΠΑΠΤΟΥ ⁝ ΛΕΩϹ[2]

Beside lines 5 and 6 : ΤΟΝΚΥΡΙΟΝ ΠΑΠ[3] ⁝ ΜΑΛΕΩϹ (*sic*)

COMMENTARY.

1. ΝΕΝΤΗΡΙϹ; a proper name. N̄ΤΗΡ «gods» is an element in names of the Greek period, but ΝΕΝΤΗΡ «the gods» sounds a very unlikely meaning for a proper name. It is possibly, therefore, a Nubian name, as is perhaps ΑΜΑΤΙϹΙϹ, and totally unconnected with any Egyptian word.
2. ΠΑΠΤΟΥΛΕΩϹ; Παπτουλις must be the ancient Nubian (?) name of Ajûala. Are the endings *-ουλις* and *-ûala* of the ancient and modern names anything more than a mere coincidence?
3. Π is almost certain. For the element ΜΑΛ we might compare the name ΤΑΜΑΛ/. See *Bulletin de l'Institut français d'archéologie orientale*, VI, p. 43-44.

TRANSLATION.

«The prayer of Amatisis [son of] Nentêris, priest of Talmis, to the lord of Paptûlis».

Block 10 (Pl. CI).

Part of the architrave of the temple gateway. This side must have faced west, — Ajûala is on the east bank — so that might be at the south and at the north end.

Blocks 11 and 12 (Pl. CII).

Purchased at Dendûr and said to have been found at the base of the terrace at Ajûala. The style of the hieroglyphs on the left hand fragment (11) is exceedingly barbarous.

They read : .

The right hand fragment (12) also bears the name Mandûlis.

Block 13. The upper part of a sandstone stela with rounded top of Ptolemy Philometor I (Pl. CIII).

Between the two crowned uræi that hang from the winged disk are the following signs : .

Scene. The king offers incense in a censer, and a libation, to Mandûlis twice repeated, accompanied by Uto. The deities were probably standing .

Text. *a*. Above the king, Philometor I : .

b. Under the censer .

c. Above Mandûlis 1, in four vertical, and two horizontal, lines : .

d. Above Mandûlis 2, in three vertical, and one horizontal, lines : .

e. Above Uto .

Archaeological details :

The king. Head-dress type 1.

Mandûlis 1. Head-dress type 8.

Mandûlis 2. Head-dress type 17?

Uto. Head-dress type 5.

PART II.

A. NOTES ON THE TEXT.

DENDÛR : PYLON : EAST FACE.

The North Jamb.

Scene I. *c.* ; see p. 2, 3.

d. can only be a way of writing , *ḫrt-ntr* "the Underworld": cf. the parallels in the same formula, *viz* (façade of pronaos, north jamb, scene I), etc., and especially the stela on the west wall of the sanctuary (Pl. LXXIV, p. 48) where the reading is . For = , see Junker, *Gramm. der Denderatexte*, § 193. The full formula is *ḥśy ꜥ m ḫnw ḫrt-ntr* «greatly praised in the underworld». For a complete list of the scenes where this formula occurs, and the variants, see p. 92-93, under Petêsi and Pihôr. See also p. 82 where the meaning of the word *ḥśy* is also discussed.

Scene II. *c.* = Coptic ϩⲛⲕⲉ, see Peyron's Grammar, and cf. also ϩⲉⲙⲕⲓ. *Ä. Z.*, 8, 23.

e. = «all things that grow upon the back of the earth».

= . Cf. , pylon, east face, south jamb, scene II, *e.*

f. ; is either for or else is omitted. Cf. pronaos, interior north wall, scene II, . See Junker, *op. cit.*, § 67.

Scene III. *d.* etc.; «all things that grow upon the place of the earth». Cf. the similar formula in scene II, *e.* here = *r*, but more often = *l*, see Junker, *op. cit.*, § 37.

f. ; the reading in Leps., *Denkm.*, IV, 73, *c*,

is but is almost certain, and = *m* should be written . is a reasonable restoration for . The dead Petêsi adores Osiris and Isis and it is natural that the latter should promise him «a coming forth into the Earth, an entry into the Underworld». Sc. before *t* and *igr*, an omission that is easily explained, for the preposition *r* was weakened by now to ϵ, and might well be dropped in the bad hieroglyphic writing of Dendûr. Another explanation is to suppose that is omitted for which cf. pronaos, façade, thickness of south jamb, scene II : where must be understood after ; see Junker, *Gramm. der Denderatexte*, § 26. The meaning would be the same *i. e.* «into». For meaning «into», see Junker, *op. cit.*, § 190, *c.* *ʿḳ m tary* «Ägypten betreten».

For = «Underworld», see Brugsch, *Wörtb.*, V, 153. .

The Thickness of the North Jamb.

Scene III. *c.* sic = «offering a wreath [to] his august father?». Cf. door of sanctuary, north jamb, scene II (Pl. LXX, 2, and p. 45) must be meant for *it-f* his father, being a mistake for (?). is perhaps intended for (?).

The South Jamb.

Scene I. *c.* ; see note above, north jamb, scene I, *c.*

Scene II. *e.* ; cf. note above, north jamb, scene II, *e;* see same note for .

f. ; cf. note above, north jamb, scene II, *f.*

The Thickness of the South Jamb.

Scene II. *c.* = Coptic CONTϵ. For loss of final *r*, see Junker, *op. cit.*, § 28, 2.

c. = *t-nḥś?*

Scene III. *c.* ; see note above, north jamb, scene III, *f.*

PYLON : WEST FACE.

The Architrave.

Scene I. *d.* [illegible] «offering a (scribe's) water pot to Petêsi».

[illegible] is to be read *ps*, the scribes water pot for moistening ink; see Pl. CXV, 3. – is for [illegible], and the upright stroke is meant for [illegible].

e. [illegible]: see p. 2 and 3.

The North Jamb.

Scene I. *d.* [illegible] «Talmis». The usual writing is [illegible] *tlms*. [illegible] *imn* with metathesis reads *inm* for which cf. *mn* = NM- NIMMA" in Coptic. For *n* = *l* cf. ΛΛC hieroglyphic [illegible] *nś*, and ⲙⲟⲙⲁⲛ = *lnm*. For the omission of [illegible] in this particular example, cf. Brugsch, *Thes.*, 796, 102, *b.* «*Mandûlis, great god*, [illegible]», where the *t* is also omitted. The *t* is also wanting in *id.*, 796, 101, *b.* [illegible], and see also block 13 from Ajûala, *c*, 2, Pl. CII, and note on p. 76. Finally in L., *D.*, IV, 72, *c.* Talmis is written [illegible].

e. [illegible] *sic*: a mistake for [illegible]? *i.e.* [illegible] «I have given thee drunkenness every day». Cf. pylon, west face, south jamb, scene I; Ajûala, block 13, p. 66.

f. [illegible]; an unknown locality, occurring also in scene IV, pronaos, exterior north wall.

The Thickness of the North Jamb.

Scene II. *b.* [illegible]; perhaps [illegible] is to be restored (L., *D.*, IV, 23, *e* and 25, 3), or [illegible] (Brugsch, *Thes.*, 112).

The South Jamb.

Scene I. *c.* [illegible] *sic*; a confusion of [illegible] and [illegible]? [illegible] must be a strange way of writing *iôt* «father»?

d. [illegible]: *ʿrsy?* Cf. Brugsch, *Thes.*, 765, 62, *c*: [illegible]

«Arsenuphis, great god, lord of Abaton. Shu son of Rê, coming from *Ṯ-stî*, a lion great of strength within the Northern District, a lion strong of shoulder (*ḥpš?*)».

e. ; a mistake for . See above.

f. «Dabôd». See L., *D.*, IV, 72, *b* : and .

For the epithet *ỉy n ʿš n-f* «coming unto him who calls to him», see L., *D.*, IV, 72, *e*, describing Amon of Talmis. For =*n*, see Junker, *Gramm. der Denderatexte*, § 25.

The Thickness of the South Jamb.

Scene III. *e.* The sentence reads *dỉ-ỉ nk ḥḥ n rnpt* «I give to thee millions of years?» or *dỉ-ỉ nk ḥḥ n ḥb-sd* «I give thee millions of *ḥb-sd*-festivals?».

THE INTERIOR OF THE PYLON.

The South Wall.

Scene II. A representation of the king offering Isis the *Dôdekaschoinos*, an oft-repeated scene in the Ptolemaic temples of Nubia : see p. 79. The text giving the number of *schoinoi* is mutilated but can be restored from parallels. It reads «Offering land to the Mother Isis consisting of 12 *schoinoi* upon the West, 12 *schoinoi* upon the East, [bank], making 24 *schoinoi*».

Isis replies in *e* : «I give thee goodly land with that which is in it. . . . ».

The line of text (*f*) behind Isis says : «Isis, mighty one, coming forth as Sothis, daughter of Geb, born of Nut, sister and chief royal wife of the king of Upper and Lower Egypt [Onnophris], mother of. . . . ».

for .

; *Gb* the husband of Nut.

: *s*·[*t*] «daughter».

. the empty cartouche should contain the name *Onnophris* ; cf. pronaos, exterior south wall, scene V.

THE FAÇADE OF THE PRONAOS.

The Screen.

Scene on Pl. XXXIII, 1. ; see note above, east face of pylon, north jamb, scene III, *f*.

The North Jamb.

Scene I. *c*. ; cf. pronaos, exterior north wall, scene VI, *c*.

Scene III. *c*. sic sic ; cf. façade of pronaos, south jamb, scene III, *c;* pronaos, interior north wall, scene I, *c;* door of antechamber, architrave, scene II, *c;* and door of sanctuary, south jamb, scene III.

The Thickness of the North Jamb.

Scene I. *c*. «I have given thee a great Nile at his season.» = *Ḥ'pi*. See Junker, *Schriftsystem im Tempel der Hathor in Dendera*, p. 7, *f*.

[ ] = *r tr-f*. = Coptic TH. Cf. Junker, *Gramm. der Denderatexte*, § 28, and cf. pronaos, interior south wall, scene III, and exterior south wall, scene V.

The South Jamb.

Scene I. *c*. ; cf. note above, façade of pronaos, north jamb, scene I, *c*.

Scene II. *d*. ; *wsr ḥpš-f* «strong of his forearm». Cf. the parallel in L., *D*., IV, 73, *h* : .

The Thickness of the South Jamb.

Scene I. *c*. = here «Tray». The usual meaning seems to be «plank», «board». See Brugsch, *Wörth*., V. p. 140, 145, under , .

Scene II. *c*. . See note on scene III, *d*, north jamb of pylon, east face.

THE INTERIOR OF THE PRONAOS.

The Ceiling.

Space I. *North line.* «*Nḫb·t,* the White one of *Nḫn,* wide of arm, Mistress of *Fʿg·t,* Mistress of heaven, giving life to the King of Upper and Lower Egypt, Lord of the Two Lands, Pharaoh.»

Space II. *North line.* «Uto, mistress of Pe and Dep, protecting(?) Pe and Dep(?), *Tʾy·t* within Nun, giving life to the King of Upper and Lower Egypt, Lord of Diadems, Pharaoh.»

: cf. *Kom Ombo,* I, Pl. 329.

. «Protecting(?) Pe and Dep(?).» In scene III, *e,* exterior south wall of pronaos, the reading is . For , see Brugsch, *Wörterb.*, p. 1061.

: is for [1], an unusual spelling of ? See Mar., *Abydos,* I, apendix A, p. 36, *d,* where this goddess appears as a form of or . See also *Kom Ombo,* I, Pl. 329. ; being a mistake for . See also p. 85.

The North Wall.

Scene II. *d.* ; see note above, façade of pronaos, south jamb, scene II, *d,* p. 71.

e. . See Junker, *Gramm. der Denderatexte,* § 67.

; a mistake for .

Ỉp·t; see under Tefnut p. 84.

Scene III. *b. Di-nỉ nk* «I have given thee the earth as far as the sun-shine». must be for , while is for ; see Brugsch, *Wörtb.*, 248.

Scene IV. *d, f.* For and see under Petêsi, p. 82. For the exact shape of the sign see Pl. CXIV, 26. Fig. 25 is from *d,* scene II, exterior north wall of pronaos.

[1] See p. 5, foot-note 1.

The West Wall : North of the Antechamber Door.

Scene I. *b*. For a drawing of the second cartouche see Pl. CXVII, fig. 7.

The West Wall : South of the Antechamber Door.

Scene I. *b*. For a drawing of the cartouches see Pl. CXVII, fig. 5.

d. ; «the foremost of the nomes», *i. e.* Elephantine. Of only the bottom remains, but the restoration is certain; see Champ., *Not. descr.*, I, 116, and *idem*, I, 112. See also Brugsch, *D. G.*, p. 479 and Mar., *Dend.*, IV, 59, 83.

Scene II. *d*. etc.; see note above, pronaos, interior north wall, scene III, *b*.

The South Wall.

Scene III. *d*. The signs have been erased from the name *Ir-ḥms-nfr* and replaced by . In order to fill the gap the signs were lengthened. This is quite apparent in the photograph, Pl. LIII, 2. Beneath there are still clear traces of (see Pl. LIII, 2). For the strong feeling against Arsenuphis and the reason for changing the name, see Blackman, *P. S. B. A.*, XXXII, 1, p. 33.

e. ; see above, façade of pronaos, thickness of north jamb, scene I, *c*.

is for . = Coptic ⲧⲏ. See the note above, façade of pronaos, thickness of north jamb, scene I, *c*.

g. . . . . ; «I have given thee the praise of all people» = . cf. façade of pronaos, thickness of south jamb, scene I, *e*, and pronaos, exterior south wall, scene VII, *e* : .

The Dado.

«Formula : Hapy of the South, father of the gods, in the two caverns, making the two lands to live.»

; see note above, thickness of south jamb, scene I, *c*.

; *krrty*. Cf. . Brugsch, *Wörterb.*, IV, 1466.

THE SANCTUARY.

Stela on West Wall.

; see p. 67.

The translation is as follows :

Upper scene. *a.* Above Pihôr. «Formula : Pihôr son of *Ḳwpr* (text has *Ḳḳr sic!*) greatly praised in the Underworld.»

b. Above Isis. «Formula : Isis given life, mistress of Abaton, lady, mistress of Philæ, mistress of southern foreign lands.»

Lower scene. *a.* Above Petêsi. «Formula : The Osiris, greatly praised in the Underworld, Petêsi son of *Ḳwr* (*sic!*).»

b. Above Osiris. «Formula : Osiris..... Onnophris, great god, lord of Abaton.....»

THE PRONAOS : EXTERIOR NORTH WALL.

Scene II. *c.* The words *mw·t-f Ỉs·t* are a mistake, for the king is offering to Arsenuphis.

Scene IV. *d.* For , and also for , see note above, pylon, west face, south jamb, scene I, *f.*

e. ; see note above, pylon, west face, north jamb, scene I, *f.*

sic is perhaps a bungle for ?

Scene V. *c.* sic etc. = *ḥnk sḫ·t n* etc. «Offering a field to his mother, that he may be given life».

f. ; for see Junker, *Gramm. der Denderatexte*, § 49. «*n* (speaking of 3rd pers. plur. suffix) bleibt oft ungeschreiben Z. B. * *dw̓-n-śn* «sie preisen» (M., *D.*, IV. 77, *a*).»

. A way of writing , , , etc.? Cf. Junker, *op. cit.*, § 200. For = see *id.*, § 25. The meaning of the passage in that case will be «I have given thee their towns with bread (*ḳ*)».

Scene VI. *c.* ; cf. façade of pronaos, north jamb, scene I, *c* : .

Scene VIII. *c*. The text of *c* as it stands can only mean "I have presented (*ḥnk-ni*) *Mꜣʿ·t* unto his (*sic*) lord Thoth, the two hands being complete carrying *Mꜣʿ·t*". But cf. *Ritual of Amon and Mut*. XX. 3 : "I have come before thee. I am Thoth, my two hands being fully furnished (psd-partic.) with *Mꜣʿ·t*".

THE PRONAOS : EXTERIOR SOUTH WALL.

Scene III. *d*. : a bungled writing of Talmis? See note above, pylon, west face, north jamb, scene I, *d*.

e. See note above, ceiling of pronaos, space II, north band.

Scene V. *e*. = *r t*[*r*]-*f*. See note above, façade of pronaos, thickness of north jamb, scene I, *c*.

g. ; see note above, pronaos, interior south wall, scene III, *g*.

The Door.

Lintel. ; a confusion of *Bḥdty* "he of Edfu" with , *Msnit*, a name of Edfu.

Scene VI. *c*. ; see note above, pronaos, exterior north wall, scene VI, *c*.

Scene VII. *e*. etc.; see note above, pronaos, exterior north wall, scene V, *f*.

THE AJÛALA INSCRIPTIONS.

Block 2. *c*. = ⲉⲣⲱⲧⲉ.

Block 4. ; *sc*. *Mrwr* "Mandûlis".

; *sc*. .

Blocks 6 and 7. *c*. ; a mistake for .

Block 11. : the is misplaced, see note above, pylon, west face, north jamb, scene I, *d*.

Block 13. *c*. l. 1. ; the sign on the original and in the photograph looks more like .

l. 2. ; *iry Tlms* «attached to Talmis». For the spelling see previous note on p. 69. Below in l. 5 takes the place of the usual .

l. 3. ; *sc.* ?

ḥd «milk»; Brugsch, *Wörtb.*, 1017. For the plural , see Junker, *Gramm. der Denderatexte*, § 78.

l. 4. ; a circumstantial (temporal) sentence; see Junker, *op. cit.*, § 135, *f*.

; see Junker, *op. cit.*, § 53.

; see previous note on *c*, l. 2.

d. l. 2. is almost certain.

; very doubtful. is not an impossible reading, but the traces of the sign that remain are suggestive rather of .

Translation. *c*. «..... [2] great (?) god (?) attached to Talmis, lord of Tutzis (Thôz), the place that he loves; [3] the child to whose *ka* milk is offered every day [4] in this city until to-day, when he turns himself unto [5] the place . . . . . [6] Talmis.»

d. «Mandûlis the Child, great god, lord of Talmis, coming forth [2] upon the East as a beautiful prince (?) of gold beside the place[1] [3] wherein he rises. He enters Tutzis (Thôz, *Tꜣ-ḥꜣ-ṯꜣ*) in joy, [4] he unites with Talmis in gladness.»

B. NOTES ON THE DIVINITIES

OF DENDÛR AND AJÛALA.

Amon of Dabôd .

This god who is ram-headed (see Pl. CIX, 28) occurs only twice in Dendûr temple. In the one scene he and Arsenuphis appear together; in the other he has Satis as his consort. He is described as «great god

[1] *i.e.* Ajûala which is on the E. bank. The Temples of Kalabsha (Talmis) and Dendûr (Tutzis) are on the W. bank. Mandûlis is a sun-god; hence the allusions to sun-rise and sun-set. See p. 81.

coming to him who cries unto him", cf. L., *D.*, IV, 72, *c*. It is to be noted that Satis is usually associated with Khnum, though in scene I, north jamb of pylon, west face, she appears as consort of Mandûlis. It is quite possible that Amon of Dabôd being ram-headed, was regarded as a form of Khnum. See L., *D.*, IV, 72, *b* and *e*, where Amon of Dabôd wears the same head-dress as Khnum.

Amon-rê .

Amon-rê is never at Dendûr, and plays a very unimportant part. He is described merely as "in the midst of Abaton, august divine form, lord of Philæ". In Nubia at this period Thebes seems to have been held in little esteem. So at Kalabsha, another temple in this region, the god appears as "Amon of Napata", L., *D.*, IV, 72, *e*.

Arsenuphis. .

At Philæ and Dakka Arsenuphis was reckoned as a form of the god Shu, and has Tefnut as his consort. In both these temples he and Tefnut are associated with Nubian localities, such as *Kns*, *Ḥn-t-ḥn-nfr*, *Ṯ-sti*[1] and *Brkm*. See Brugsch, *Thes.*, 765, 62, *c*; *id.*, 62, *d*. Champ., *Not. descr.*, I, 172.

Here however out of the eleven times that he appears, only six times does he wear the head-dress that is charateristic of him when identified with Shu (see Pl. CIX, 26). He is only once accompanied by Tefnut and is never described as . He is, however, twice called (pylon, west face, south jamb, scene I, and pronaos, exterior north wall, scene III) a regular epithet of Arsenuphis-Shu (Brugsch, *Thes.*, 765, 62, *c*). But at Dendûr, apart from the doubtful sic, the only localities Arsenuphis is said to preside over are and , and the distinctly Nubian place-names are not mentioned. Five times he is depicted wearing the Osirian Atef-crown (Pl. CVII, 11 B.), thrice he has Isis wife of Osiris as his consort, and once is mummiform holding crook and flail (pronaos, exterior south wall, scene I). In one scene, also (pronaos, interior south wall, scene III), Arsenuphis, Isis and Harpokrates form a triad. He appears therefore to have been regarded by the priests of Dendûr as a form of Osiris. For a full discussion of this aspect of Arsenuphis, see Blackman, *P. S. B. A.*, XXXII, 1, p. 33.

[1] See A. H. Gardiner in *A. Z.*, 45, p. 128 (*n*).

Hapy .

The Nile-god Hapy, and the field-goddess Sekhet, appear regularly on the dados of the pylon and pronaos, where they are depicted carrying as offerings, the produce of the Nile and cultivated land. Hapy is described as «Hapy of the South, father of the gods, within the two caverns, making the two lands to live». Sekhet has merely after her name. As goddess of the fields her head-dress is either that as shewn on Pl. CXI, 39, or . When wearing the former she carries in her hands and *vice versa* (cf. Pls. LVI and LVII). She is always accompanied by birds or beasts, slung by cords from her arms or walking at her side.

Horus .

Horus appears in various forms. As a hawk-headed divinity he presides over Nubian localities such as (Halfa)[1], [2] (Anîba? see Weigall, *Report on Lower Nubia*, p. 116) and [3]. As , also hawk-headed, he is lord of Abaton and Philæ and is associated with Isis, Nephthys and Hathor. As Harpokrates he appears only four times (see list, p. 88-89).

Hathor .

She is mistress of (Biga, often spelt), (Abaton), and Philæ. Her epithets are , , and and she is also described as «Eye of Rê, lady of heaven, mistress of all gods» (pylon, west face, south jamb, scene II). In one scene she, Khnum-rê, and Harpokrates form a triad. She is twice represented with Harpokrates «son of Isis» standing behind her, and once she accompanies Harendotes.

Isis .

As might be expected, this goddess appears more frequently than any other divinity at Dendûr, occurring in all 22 times. Her epithets are , and

[1] Pylon, east face, thickness of south jamb, scene II, *d*.

[2] Pylon, west face, thickness of south jamb, scene II, *d*.

[3] Pylon, west face, thickness of north jamb, scene II, *b*. See note on p. 69.

. In scene II, interior of pylon, south wall, she is called «Isis, the mighty, coming forth as Sothis, daughter of Geb, born of Nut, sister and chief royal wife of the King of Upper and Lower Egypt Onnophris, mother of | the god | . . . .». In scene I, *d*, pronaos, interior south wall, she is said to «protect the divine brother Osiris in Biga (*Snm*)». Besides presiding over Philæ, she is mistress of Abaton, Biga, and Southern Countries, and is ruler in *Ḥn-t-ḥn-nfr*. Osiris is given her as consort five times and Arsenuphis three times. At Ajûala she is only «mistress of Abaton».

In five different scenes we have a representation of the king offering Isis the *Dôdekaschoinos*. The most noteworthy example is in scene II, interior south wall of pylon. The other instances are pylon, east face, south jamb, scene III; door of antechamber, north jamb, scene III; door of sanctuary, north jamb, scene III; pronaos, exterior north wall, scene V.

Khnum-rê .

A quite unimportant god at Dendûr, occurring three times only. He is «Lord of Biga (*Snm*), august divine form within Philæ» and is also «within the foremost of the Nomes», *i. e.* Elephantine. See Brugsch, *Dict. géogr.*, p. 479.

Lion.

In scene IV on both jambs of the door of the antechamber there is a lion, sitting on his haunches, with between the fore-, and hind-, paws: doubtless is a mistake for a -knife. This lion is the god Miḥôs, occurring as *-μιυσις* in the Greek period at the end of proper names. Miḥôs is identified with Shu and Arsenuphis; see Lanzone, I, p. 81 and Tav. XXXIV. In the Hay Mss. in the British Museum n° 29834, 11, there is an exact parallel from Philæ, namely a lion seated on his haunches with a clump of lotus-flowers behind him, as in this scene, and with between his fore-paws. The text is as follows. Above the lion : : in front of the knife : . Cf. also a scene from Dakka (Gau, *Antiquités de la Nubie*, Pl. 36), in which there are two lions in the same posture, facing one another with between them. On their fore-paws is . These lions are probably representations of Shu, for the lioness in the register above is Tefnut (see Champollion, *Monuments*, I, Pl. LI, 3). In Mar., *Dend.*, IV, 78 Shu appears lion-headed, but with a human body, holding two knives. Arsenuphis

also appears as a lion standing on a pylon in Champollion, *Monuments*, I, Pl. XC, with his name in front of him. This example is from the Osiris-chapel on the roof of the great temple at Philæ. The lion couchant, over the south door of the pronaos, must also be a representation of Miḥôs-Shu-Arsenuphis.

Mandûlis .

Mandûlis is a Nubian god and the Temple at Kalabsha, the ancient Talmis, was built to his honour, as was also, apparently, the small temple at Ajûala. He appears in two forms, as a grown man, and as a child, and is sometimes twice represented in one scene, the two figures being one behind the other. This occurs on the stela from Ajûala (Pl. CIII), and in L., *D.*, IV, 72, *g* where the foremost figure is a man and the hinder a child [1]. We might compare with this a double representation of Arsenuphis, also a Nubian god, at Dendûr (pronaos. exterior, north wall, scene III). At Dendûr Mandûlis only appears twice and as a grown man, in the one case with Satis as consort, and in the other with Uto, and he is described as «great god, lord of Talmis». At Ajûala he occurs seven times, on two occasions out of which he is called «the Child», namely on Block 2 and on the stela. In the former case he is represented as a child with side-lock holding his first finger to his lips; he wears the crown of Upper and Lower Egypt and holds a peewit, and has assumed all the attributes of Harpokrates. As such in scene 1 on Block 5 he is seated with Osiris and Isis. On Block 2 the king offers him two vases of milk, and the inscription on the stela speaks of him as «the child to whose *ka* milk (*ḥd*) is offered every day» (see p. 66). In the five other places where he is represented he is merely as at Dendûr. That he was a sun-god is evident from the expressions in the stela of Philometor I from Ajûala : «Mandulis the Child,... coming forth upon the East as a beautiful prince (?) of gold beside the place wherein he rises». In L.. *D.*, IV, 72, *g* he is called . Perhaps is bad writing for *ꜣbtt* «East» and does not read *dwꜣ* «great hill». See also p. 76, and foot-note. Elsewhere he is «great god, lord of Talmis, » Brugsch, *Thes.*, 769, 101. *b*; ; *id.*, 769.

[1] On Block 5, 2, from Ajûala, Pl. XCVII, 1, Mandûlis is again twice portrayed, but the hinder figure is apparently not a child.

101, *c. d;* and L., *D.*, IV, 72, *f*. He seems to have been specially the god of Talmis, for (Brugsch, *op. cit.*, 796, 101, *a*) and (L., *D.*, IV, 72, *f*) are only his attributes as a sun-god[1].

His head-dresses as a full-grown man, are types 8, 16, 17[2] and 22. On block 5 from Ajûala the head-dress is like type 16, but the hair is arranged as in type 8. As a child he wears type 3 with side-lock (but see L., *D.*, IV, 72, *g*).

His consort at Ajûala[3] is Uto (cf. also L., *D.*, IV, 72, *d*) who seems to accompany him regularly at Kalabsha: see Weigall, *Lower Nubia*, p. 69.

Mut .

She occurs only once and as consort of Amon-rê. She is given her old title and is also called «Eye of Rê, lady of heaven, the mistress».

Nephthys .

She occurs only twice and both times accompanies Harendotes. Her titles are .

Nekhbet .

This goddess appears in one place only, the ceiling of the pronaos, where she and Uto are represented as vultures with outspread wings. Nekhbet, however, has a snake's (*sic*) head and wears the -crown (Pl. CXII).

For the titles, etc., which are quite usual, see p. 72.

Osiris .

Osiris is not nearly so important a divinity in this temple as Isis, occurring but 8 times. He is only twice represented as a swathed mummy (pylon, east face, architrave, scene III; pylon, west face, south jamb, scene III). On all other occasions he wears the Atef-crown and the dress shewn on Pl. CXVIII, fig. 1, with sleeveless vest (*id.*, fig. 11). Once when seated (door of antechamber, architrave, scene III) the ceremonial tail is shewn as on Pl. CXVIII, fig. 9. The

(1) *i. e. ỉy m t̓-nṯr* «coming from the East». *ḫnt t̓-ỉmntt* «within the West».

(2) In the scene in which he wears this head-dress (Dendûr, pronaos, exterior south wall, scene III), despite the side-lock, he is depicted as full-grown.

(3) At Dendûr, where he occurs only twice, his consort is in the one case Uto, and in the other Satis.

various forms of the Atef-crown as worn by are Osiris are types 11 A, 11 B, and 36. He is called «great god, lord of Abaton, august divine form, lord of Philæ» (pylon, east face, architrave, scene III). But he is usually merely «great god, lord of Abaton». As Osiris-Onnophris he is described as «great god, in the midst of Abaton, king of gods, ruler of the Ennead, august divine form, within Philæ». His consort is, of course, Isis. At Ajûala he is merely «lord of Abaton».

Petêsi . Pihôr .

Petêsi and Pihôr, the sons of *Ḳwpr*, , are both described as *ḥsy* ꜥ[1], which Mr. Griffith in *Ä. Z.*, 46, p. 132, shews to be the regular title of the drowned in late Demotic, and in Ptolemaic transfers of mummiēs and funeral services. The word *ḥsy* corresponds to the Coptic ϩⲁⲥⲓⲉ in the phrase ϭⲱⲕ ⲛϩⲁⲥⲓⲉ (ϩⲉⲛ-) the expression for being drowned in water, or figuratively in sin, and is regularly rendered ὑποβρύχιος in the Leyden Papyrus. Mr. Griffith also points out that the title *p-ḥry* «the Superior, the Master», is so frequent in connection with *ḥasye* that it seems certain that it belonged specially to the drowned. The title *p-ḥry* might well be translated by the modern Egyptian word «Sheykh». For the special veneration with which the drowned[2] were regarded, see Mr. Griffith's statements in the same article, where he comments on the passage in Herodotus that treats of that subject. It is probable, therefore, that Petêsi and the «Sheykh» Pihôr were two men who, having met their death by drowning, became the most prominent Sheykhs of the locality. It may be noted also that scene I, architrave of pylon, west face, suggests that Petêsi was a scribe in his life time, for the king, as stated in the accompanying inscription, is offering him an ink-pot (see Pl. XXI and p. 12).

Mr. Griffith has drawn my attention to the passage in the first story of Sethon Khamwese, where it is said of the child Merêb, the princess Ahure, and prince Neferkepthah, that they «fell into the river and did the pleasure (*ḥs.t*) of Rê», the sun-god, by being drowned. Mr. Griffith suggests that it is for this reason that

[1] *Ḥsy* is determined by on the stela (west wall of sanctuary). In nearly every instance Petêsi and Pihôr are called «The Osiris Petêsi» «The Osiris Pihôr». Occasionally also *mꜣʿ ḫrw* follows their names (*i. e.* in pylon, E. face, S. jamb, scene I; id. thickness of S. jamb, scene III; and pylon, W. face, N. jamb, scene III. These attributes shew that they were dead.

[2] It is possibly because they were dead and drowned that Petêsi is coloured blue and Pihôr green? (Pronaos, interior north wall, scene IV). So the face of Osiris the god who died is often green. See for example a scene in the *Papyrus of Ani* (Brit. Mus., n° 10, 470, sheets 3 and 4), reproduced as frontispiece in the translation of the *Book of the Dead* by Dr. A. Wallis Budge.

Pihôr is represented with the sun's disk above his head (see Pl. CVIII, figs. 20 A, 20 B, 21. Note that in 20 A the sun's rays descend upon his head). This is yet another piece of evidence to prove that Pihôr was one of the divine drowned.

The head-dress of Petêsi is the same as that worn on occasions by another Nubian god, Mandûlis of Talmis (Brugsch, *Thes.*, 770, 78. See also the stela from Ajûala, Pl. CIII, and L., *D.*, IV, 72, *g*). Mandûlis was a sun-god[1] (see Erman, *Egyptian Religion*, p. 201) and, as Pihôr has the sun's disk above his head, so perhaps Petêsi is assigned this head-dress — he too having done the «pleasure of Rê» the sun-god — in order to emphasize the connection between the sun-god and the drowned man?

The title «the Agathodaemon of Tutzis» is confined to Petêsi, and is his regular epithet on the pylon. In the pronaos, however, inside and out, and on the sanctuary stela, he like Pihôr, is [2] «the Osiris, greatly praised in the Underworld. Petêsi, son of *Ḳvpr* true of voice». Petêsi, however, has not the title *p-ḥry* «the sheykh». This belongs to Pihôr, who in the Demotic Inscription is god of *Ḳlt*, p. 30. *Ḳlt* is perhaps the modern Ḳûrteh (Weigall, *Antiquities of Lower Nubia*, p. 92). Petêsi as god of Tutzis (Dendûr), is always given precedence in the scenes and occurs 21 times while Pihôr is only represented 10 times. Pihôr bears the title *p-ḥry* thrice; *viz*, in scene IV, pronaos, interior north wall; pronaos, interior south wall, scene II; pronaos, exterior north wall, scene VI. In these three instances the preposition is omitted and the text runs [3] etc. «the greatly praised, the dweller in the Underworld (?) the Sheykh Pihôr». For see Brugsch, *Wörth.*, 1124, and *id.*, *Suppl.*, 970 = «Stone-mason, Quarry-man». But the word here must have some such meaning as «dweller in the Underworld[4]», unless there is a reference to a lost folk-tale connecting Pihôr with quarries.

[1] See (Champollion, *Notices descriptives*, I, 144 *series*) and (L., *D.*, IV, 72, *g*). See also p. 76, 80, and 81.

[2] The determ. is curious, but that the whole group of signs = *ḫrt-nṯr* is almost proved by the parallel (see note on p. 67).

[3] The signs after are also omitted. In pylon, east face, north jamb, scene I, Pihôr is *ḥsy m ḫr-t-nṯr*, and also in scene I, south jamb. In scene II, south wall, interior of pronaos, he is *ḥsy* ; ; (*sic*) *ḫrty-nṯr*.

[4] It is worth noting that the Fellâhîn often speak of sheykhs as اخواننا من تحت الارض «our brothers below the earth».

From the evidence we possess it seems likely that Petêsi was especially the god of Tutzis while Pihôr was the god of *Ḳlt* as the demotic inscription clearly states. If *Ḳlt* is the modern Ḳûrteh, we can understand why the inscription renouncing the dues (see p. 30, 31) was cut in front of Pihôr. The ancient town at Ḳurteh was of considerable size (see Weigall, *op. cit.*, p. 92), and its god would therefore be more important than the god of Dendûr in the eyes of officials from Philæ, and so might well have been called to witness a renunciation of a tax that the priests of Dendûr owed to Isis.

Satis .

This goddess occurs twice, once as consort of Mandûlis, and the other time as consort of Amon of Dabôd. She is in both cases called mistress of , an unknown locality. As wife of Amon of Dabôd, she is also «Eye of Rê», within (?) Biga (pronaos, exterior north wall, scene IV, *e*).

Sekhet. See under Hapy.

Tefnut .

In Egyptian Mythology Tefnut is the sister-wife of Shu, and these two were the children of Rê. and parents of Geb and Nut the earth-god and sky-goddess. At Dendûr and Dakka Tefnut is the consort of Thoth of Pnubs (see under Thoth). She is called «Daughter of Rê, in the midst of Abaton, *Ỉp·t* the beautiful, mistress of Philæ, ruler in Biga (*Snm*)». *Ỉp·t* is a form of Hathor, and in L., *D.*, IV, 30, *d*, *e*, *Ỉp·t* appears as a hippopotamus, as a Hathor-head on a pole, and as a goddess wearing the head-dress of type 33. For the identification of Hathor with Tefnut, see L., *D.*, IV, 79 *d* : .....

Thoth of Pnubs .

The principal shrine of this god is the temple of Dakka, the ancient Pselkis. Pnubs has been identified with Maḥaraḳa, the Hierasykaminos of the classical writers, but Ptolemy mentions a Pnubs in Upper Nubia (see Brugsch, *Die Sieben Jahre der Hungersnoth*). At Dakka and Dendûr Thoth of Pnubs is a form of Shu : (Brugsch, *Thes.*, 761, 39. *From Dakka*). Conversely Shu is given the titles of Thoth (Champollion, *Not. descr.*, I, 73). Like Shu this god is called «great god . . . southern lion, strong of forearm», and has Tefnut, Shu's sister-wife, as consort; she like Shu was

considered to have originated in Nubia (see Brugsch, *op. cit.*, 765, *a*). His four-plumed head-dress, type 24, is also the head-dress of Shu (see Champollion, *Not. descr.*, I, 123), but is especially characteristic of that god under the form of Onuris[1]. Sometimes he is represented holding a scorpion[2] and snake in his hand, the latter coiling round his ʃ-sceptre (Pl. CXVI, 2). It is most unlikely that this scorpion has any connection with Pselkis , for as Weigall (*Antiquities of Lower Nubia*, p. 86) points out, the scorpion-goddess Selket occurs nowhere in the temple reliefs at Dakka. The name Pselkis may well be of non-Egyptian origin. It is possible that the scorpion and snake denote magic powers. Isis of Buhen[3], on the reliefs in Hatshepsut's temple at Halfa, is depicted with a scorpion on her forehead[4].

At Dendûr Thoth of Pnubs is lord of Pselkis and Biga (*Snm*) only. At Philæ he is «Lord of Philæ, august god, pacifying the Flame ( ) in Abaton» (L., *D.*, IV, 76, *a*).

Uto .

This goddess appears twice only at Dendûr, as a vulture on the ceiling of the pronaos along with Nekhbet, and as consort of Mandûlis. She is called «Uto, lady of Pe and Dep, protecting(?) Pe and Dep(?), *Ṯy-t*, within Nun, giving life to the King of Upper and Lower Egypt, Pharaoh». *Ṯy-t* occurs as a name of Uto in Mar., *Abydos*, I, apendix A, p. 36, *d*, with whom she and *Sḫm-t* are there identified. *Ṯy-t* is usually associated with the weaving of the sacred bandages of the gods. See Moret, *Rit. Amon and Mut*, XXX, 3-4 : . . . .

Uto is also the consort of Mandûlis on the stela of Philometor I from Ajûala, where she is called «Lady of Pe and Dep, eye of Rê, lady of heaven, mistress of all gods».

[1] For the identification of Shu with Onuris, see Erman, *Egyptian Religion*, p. 14, 76, 161. This head-dress is also worn by *Ḥr-šw-pꜣ-ḫrd* (L., *D.*, IV, 72, *b*).

[2] In L., *D.*, IV, 75, *d*, there are two such scorpions.

[3] Cf. a New Kingdom stela also from Halfa, in the Ashmolean Museum, Oxford, which shews Isis seated on a throne with a scorpion above her head.

[4] She may be merely Isis-Selkis, but this appears to be the characteristic form of Isis at Halfa, occurring again on a piece of fresco discovered by Dr. Randall-MacIver in the Northern temple. See Blackman in MacIver, *Buhen*, p. 40.

C. INDICES.

I. INDEX OF THE DIVINITIES.

The following is a complete catalogue of the divinities at Dendûr and Ajûala, the scenes in which they occur, their consorts and associates, and the localities with which they are connected.

THE DIVINITIES OF DENDÛR.

Divinity.	Position in Temple.	Consort or Associates	Localities connected with divinity
Amon of Dabôd.	Pylon, W. face, S. jamb, Sc. I.	Arsenuphis.	
	Pronaos, exterior N. wall, Sc. IV.	Satis.	
Amon-Rê.	Pronaos, façade, N. jamb, Sc. II.		
	Antechamber door, S. jamb, Sc. I.		
	Pronaos, exterior S. wall, Sc. IV.	Mut.	and
Arsenuphis.	Pylon, E. face, S. jamb, Sc. II.	Tefnut.	
	Pylon, W. face, S. jamb, Sc. I.	Amon of Dabôd.	(see p. 16).
	Pronaos, façade, N. jamb, Sc. III.		
	Pronaos, interior W. wall, N. of door, Sc. I.		
	Pronaos, interior S. wall, Sc. III.	Isis, Harpokrates.	
	Antechamber door, S. jamb, Sc. II.		
	Antechamber door, S. jamb, Sc. III.		

DIVINITY.	POSITION IN TEMPLE.	CONSORT OR ASSOCIATES.	LOCALITIES CONNECTED WITH DIVINITY.
ARSENUPHIS.	Pronaos, exterior N. wall, Sc. I.	Isis.	
	Pronaos, exterior N. wall, Sc. III.	Himself repeated.	1 ; 2
	Pronaos, exterior S. wall, Sc. I.	Isis.	
HAPY.	Dados of Pylon and Main Building.	Sekhet.	
HORUS.	Pylon, E. face, thickness of S. jamb, Sc. II.		
	Pylon, W. face, thickness of N. jamb, Sc. II.		
	Pylon, W. face, thickness of S. jamb, Sc. II.		
	Sanctuary door, architrave, Sc. IV.		
HARENDOTES.	Pylon, E. face, S. jamb, Sc. III.	Isis.	
	Pylon, W. face, N. jamb, Sc. II.	Nephthys.	
	Pronaos, façade, S. jamb, Sc. I.		
	Pronaos, interior N. wall, Sc. I.		
	Antechamber door, architr., Sc. II.	Nephthys.	
	Pronaos, exterior N. wall, Sc. V.	Isis.	
	Pronaos, exterior S. wall, Sc. VII.	Hathor.	
HARPOKRATES.	Pylon, E. face, architr., Sc. I.	Khnum-rê, Hathor.	
	Pylon, W. face, S. jamb, Sc. II.	Hathor.	

DIVINITY.	POSITION IN TEMPLE.	CONSORT OR ASSOCIATES.	LOCALITIES CONNECTED WITH DIVINITY.
HARPOKRATES.	Pronaos, interior S. wall, Sc. III.	Arsenuphis, Isis.	
	Pronaos, exterior N. wall, Sc. VII.	Hathor.	
	Pylon, E. face, architrave, Sc. I.	Khnum-rê, Harpokrates.	
HATHOR.	Pylon, W. face, S. jamb, Sc. II.	Harpokrates.	
	Antechamber door, N. jamb, Sc. II.		
	Sanctuary door, N. jamb, Sc. I.		
	Pronaos, exterior N. wall, Sc. VII.	Harpokrates.	
	Pronaos, exterior S. wall, Sc. VII.	Harendotes.	
ISIS.	Pylon, E. face, architrave, Sc. III.	Osiris.	
	Pylon, E. face, N. jamb, Sc. III.	Osiris.	
	Pylon, E. face, S. jamb, Sc. III.	Harendotes.	
	Pylon, W. face, architr., Sc. III.		
	Pylon, W. face, thickness of N. jamb, Sc. III.		
	Pylon, W. face, S. jamb, Sc. III.	Osiris.	
	Pylon, interior S. wall, Sc. II.		
	Pronaos, façade, S. jamb, Sc. III.		
	Pronaos, façade, thickness of S. jamb, Sc. I.		

DIVINITY.	POSITION IN TEMPLE.	CONSORT OR ASSOCIATES.	LOCALITIES CONNECTED WITH DIVINITY.
Isis.	Pronaos, interior N. wall, Sc. III.		
	Pronaos, interior W. wall, S. of antech. door, Sc. II.		
	Pronaos, interior S. wall, Sc. I.		
	Pronaos, interior S. wall, Sc. III.	Arsenuphis, Harpokrates.	
	Antechamber door, architr., Sc. III.	Osiris.	
	Antechamber door, N. jamb, Sc. III.		
	Sanctuary door, architrave, Sc. III.	Osiris.	
	Sanctuary door, N. jamb, Sc. III.		
	Sanctuary door, S. jamb, Sc. I.		
	Sanctuary, W. wall, stela.		
	Pronaos, exterior N. wall, Sc. I.	Arsenuphis.	
	Pronaos, exterior N. wall, Sc. V.		
	Pronaos, exterior S. wall, Sc. I.	Arsenuphis.	
	Pronaos, exterior S. wall, Sc. V.		
Khnum-rê.	Pylon, E. face, architrave, Sc. I.	Hathor, Harpokrates.	
	Pronaos, interior W. wall, S. of antech. door, Sc. I.		
Lion couchant.	Over S. door of pronaos, interior.		

DIVINITY.	POSITION IN TEMPLE.	CONSORT OR ASSOCIATES.	LOCALITIES CONNECTED WITH DIVINITY.
Lion on haunches Mi-hôs.	Antechamber door, N. and S. jamb, Sc. IV.		
Mandûlis.	Pylon, W. face, N. jamb, Sc. I.	Satis.	
	Pronaos, exterior S. wall, Sc. III.	Uto.	Talmis. For spelling see p. 56 and 75.
Mut.	Pronaos, exterior S. wall, Sc. IV.	Amon-rê.	
Nephthys.	Pylon, W. face, N. jamb, Sc. II.	Harendotes.	
	Antechamber door, architr., Sc. II.	Harendotes.	
Nekhebt.	Ceiling of pronaos.		
Osiris.	Pylon, E. face, architrave, Sc. III.		
	Pylon, E. face, N. jamb, Sc. III.	Isis.	
	Pylon, W. face, S. jamb, Sc. III.	Isis.	
	Pylon, thickness of S. jamb, Sc. III.		
	Pronaos, façade, thickness of N. jamb, Sc. I.		
	Antechamber door, architr., Sc. III.	Isis.	
	Sanctuary door, architrave, Sc. III.	Isis.	
	Sanctuary, W. wall, stela.		
Osiris-Onnophris.	Pronaos, exterior S. wall, Sc. V.	Isis.	
Petêsi.	Pylon, E. face, N. jamb, Sc. I.	Pihôr.	*p šy n*
	Pylon, E. face, N. jamb, Sc. III.	Adoring Osiris and Isis.	*p sy n*

DIVINITY.	POSITION IN TEMPLE.	CONSORT OR ASSOCIATES.	LOCALITIES CONNECTED WITH DIVINITY.
	Pylon, E. face, S. jamb, Sc. I.	Pihôr.	*p šy n*
	Pylon, E. face, thickness of S. jamb, Sc. III.		*p šy n* sic.
	Pylon, W. face, architr., Sc. I.		*p šy n*
	Pylon, W. face, architr., Sc. IV.		*p šy n* sic
	Pylon, W. face, N. jamb, Sc. III.	Pihôr.	*p šy n* sic
	Pylon, interior S. wall, Sc. I.		
	Pronaos, façade, N. jamb, Sc. I.		*ḥsy ʿ; m ḫnw*
	Pronaos, façade, thickness of S. jamb, Sc. II.		
	Pronaos, interior N. wall, Sc. IV.	Pihôr.	*ḥsy ʿ; m ḫnw*
	Pronaos, interior W. wall, N. of antech. door, Sc. II.		*ḥsy ʿ; m ḫnw*
Petêsi.	Pronaos, interior S. wall, Sc. II.	Pihôr.	*ḥsy ʿ; m ḫnw*
	Antechamber door, architr., Sc. I.		
	Antechamber door, architr., Sc. IV.		
	Sanctuary door, architrave, Sc. I.	Pihôr.	
	Sanctuary door, S. jamb, Sc. II.		
	Sanctuary, W. wall, stela.		*ḥsy ʿ; m*
	Pronaos, exterior N. wall, Sc. II.		*ḥsy ʿ; m ḫnw*
	Pronaos, exterior S. wall, Sc. II.		*ḥsy ʿ; m ḫnw*
	Pronaos, exterior S. wall, Sc. VI.	Unnamed consort (see Pl. CIX, 29).	

DIVINITY.	POSITION IN TEMPLE.	CONSORT OR ASSOCIATES.	LOCALITIES CONNECTED WITH DIVINITY.
Pihôr.	Pylon, E. face, N. jamb, Sc. I.	Petêsi.	*ḥsy m* .
	Pylon, E. face, S. jamb, Sc. I.	Petêsi.	*ḥsy m* .
	Pylon, W. face, N. jamb, Sc. III.	Petêsi.	
	Pronaos, façade, thickness of N. jamb, Sc. II.		
	Pronaos, interior N. wall, Sc. IV.	Petêsi.	*ḥsy ꜣ* .
	Pronaos, interior S. wall, Sc. II.	Petêsi.	*ḥsy ꜣ ꜣ* .
	Sanctuary door, architrave, Sc. II.	Petêsi.	
	Sanctuary door, N. jamb, Sc. I.		
	Sanctuary W. wall, stela.		*ḥsy ꜣ m* .
	Pronaos, exterior N. wall, Sc. VI.		*ḥsy ꜣ* .
Satis.	Pylon, W. face, N. jamb, Sc. I.	Mandûlis.	.
	Pronaos, exterior N. wall, Sc. IV.	Amon of Dabôd.	. .
Sekhet.	On dados in pylon and main building.	Hapy.	
Tefnut.	Pylon, E. face, north jamb, Sc. II.	Thoth of Pnubs.	.
	Pylon, E. face, S. jamb, Sc. II.	Arsenuphis.	.
	Pronaos, interior N. wall, Sc. II.	Thoth of Pnubs.	. . .
	Pronaos, exterior N. wall, Sc. VIII.	Thoth of Pnubs.	. . .
Thoth of Pnubs.	Pylon, E. face, N. jamb, Sc. II.	Tefnut.	.

DIVINITY.	POSITION IN TEMPLE.	CONSORT OR ASSOCIATES.	LOCALITIES CONNECTED WITH DIVINITY.
Thoth of Pnubs.	Pronaos, façade, S. jamb, Sc. II.		
	Pronaos, interior N. wall, Sc. II.	Tefnut.	
	Antechamber door, N. jamb, Sc. I.		
	Sanctuary door, architrave, Sc. I.		
	Pronaos, exterior N. wall, Sc. VIII.	Tefnut.	
Uto.	Pronaos, ceiling.		
	Pronaos, exterior S. wall, Sc. III.	Mandûlis.	sic.
	The Divinities of Ajûala.		
Harendotes.	Block 1.		
	Block 8.		
Isis.	Block 5.	Osiris and Mandûlis.	
	Blocks 6 and 7.		
Mandûlis.	Block 2.		
	Block 3.		
	Block 4.		sc. Talmis.
	Block 5.	Osiris and Isis.	
	Block 5.	Himself repeated.	
	Block 11.		sic
	Block 12.		
	Block 13.	Himself repeated and Uto.	and
Osiris.	Block 5.	Isis and Mandûlis.	sic.
Uto.	Block 13.	Mandûlis twice repeated.	

II. INDEX OF HEAD-DRESSES.

TYPE	PROVENANCE.	WEARER.
1.	Pylon, E. face, architr., Sc. III	King.
	Pronaos, façade, thickness of N. jamb, Sc. I	"
	Pronaos, façade, S. jamb, Sc. I	"
	Pronaos, façade, S. jamb, Sc. III	"
	Pronaos, interior W. wall, N. of antechamber door, Sc. I	"
	Pronaos, interior W. wall, S. of antechamber door, Sc. II	"
	Pronaos, interior S. wall, Sc. III	"
	Pronaos, interior W. wall, S. of antechamber door, dado	"
	Antechamber door, S. jamb, Sc. III	"
	Sanctuary door, architr., Sc. III	"
	Pronaos, exterior N. wall, Sc. III	"
	Pronaos, exterior S. wall, Sc. I	"
	Ajûala, Block 5	"
	Ajûala, Block 6	"
	Ajûala, Block 13 (Stela)	"
2.	Pylon, E. face, architr., Sc. I	"
	Pylon, W. face, thickness of S. jamb, Sc. III	"
	Pronaos, façade, N. jamb, Sc. III	"
	Pronaos, interior W. wall, N. of antech. door, Sc. II	"
	Pronaos, interior W. wall, N. of antech. door, dado	"
	Sanctuary door, N. jamb, Sc. III	"
	Ajûala, Block 1	"
3.	Pylon, W. face, N. jamb, Sc. I	"
	Pylon, S. jamb, Sc. II	"
	Pylon, S. jamb, Sc. II (with side-lock)	Harpokrates.
	Pylon, thickness of S. jamb, Sc. III	King.
	Pronaos, façade, thickness of S. jamb, Sc. I	"
	Pronaos, interior N. wall, Sc. I	"
	Pronaos, interior W. wall, S. of antech. door, Sc. I	"
	Pronaos, interior S. wall, Sc. I	"
	Pronaos, interior S. wall, Sc. III (with side-lock)	Harpokrates.
	Antech. door, architr., Sc. I	King.
	Antech. door, architr., Sc. IV	"
	Antech. door, N. jamb, Sc. II	"
	Antech. door, S. jamb, Sc. II	"
	Sanctuary door, architr., Sc. I	"
	Sanctuary door, N. jamb, Sc. I	"
	Sanctuary door, S. jamb, Sc. II	"
	Pronaos, exterior N. wall, Sc. II	"

TYPE.	PROVENANCE.	WEARER.
	Pronaos, exterior N. wall, Sc. VII	King and Harpokrates.
	Pronaos, exterior S. wall, Sc. IV	"
	Pronaos, exterior S. wall, Sc. V	"
	Ajûala, Block 2 (with side-lock)	Mandûlis.
	Ajûala, Block 4	"
4.	Pronaos, exterior N. wall, Sc. IV (cf. 7)	Satis.
5.	Pronaos, exterior S. wall, Sc. III	Uto.
6.	Pronaos, exterior S. wall, Sc. IV	Mut.
7.	Pylon, W. face, N. jamb, Sc. I	Satis.
8.	Pylon, E. face, N. jamb, Sc. I	Petêsi.
	Pylon, E. face, N. jamb, Sc. III	"
	Pylon, E. face, S. jamb, Sc. I	"
	Pylon, E. face, thickness of S. jamb, Sc. III	"
	Pylon, W. face, architr., Sc. I	"
	Pylon, W. face, architr., Sc. IV	"
	Pylon, W. face, N. jamb, Sc. III	"
	Pronaos, façade, N. jamb, Sc. I	"
	Pronaos, façade, thickness of S. jamb	"
	Pronaos, interior N. wall, Sc. IV	"
	Pronaos, interior W. wall, N. of antech. door, Sc. II	"
	Pronaos, interior S. wall, Sc. II	"
	Antech. door, architr., Sc. I	"
	Antech. door, architr., Sc. III	King?
	Antech. door, architr., Sc. IV	Petêsi.
	Sanctuary door, architr., Sc. I	"
	Sanctuary door, S. jamb, Sc. II	"
	Pronaos, exterior N. wall, Sc. II	"
	Pronaos, exterior S. wall, Sc. II	"
	Pronaos, exterior S. wall, Sc. VI	"
	Ajûala, Block 13 (Stela)	Mandûlis.
9.	Pylon, E. face, S. jamb, Sc. III	Harendotes.
	Pylon, E. face, thickness of S. jamb, Sc. II	Horus of Buhen.
	Pylon, W. face, N. jamb, Sc. II	Harendotes.
	Pylon, W. face, thickness of N. jamb, Sc. II	Horus of [?].
	Pylon, W. face, thickness of S. jamb, Sc. II	Horus of Miam.
	Pronaos, façade, S. jamb, Sc. I	Harendotes.
	Pronaos, interior N. wall, Sc. I	"
	Antech. door, architr., Sc. II	"
	Sanctuary door, architr., Sc. IV	"?
	Pronaos, exterior N. wall, Sc. V	"
	Pronaos, exterior S. wall, Sc. VII	"
	Ajûala, Block 1	"

TYPE.	PROVENANCE.	WEARER.
	Ajûala, Block 8	Harendotes.?
10 A.	Pylon, E. face, S. jamb, Sc. III	King.
	Pronaos, interior N. wall, Sc. II	"
10 B.	Antech. door, N. jamb, Sc. III	"
	Pronaos, exterior S. wall, Sc. VII	"
10 C.	Pylon, interior S. wall, Sc. II	"
	Pronaos, exterior N. wall, Sc. V	"
11 A.	Pylon, E. face, architr., Sc. III	Osiris.
	Pylon, E. face, N. jamb, Sc. III (without disk)	"
	Pylon, W. face, S. jamb, Sc. III	"
	Sanctuary door, architr., Sc. III	"
	Sanctuary door, S. jamb, Sc. III	Osiris or Arsenuphis.
	Stela, W. wall of sanctuary	Osiris.
	Pronaos, exterior N. wall, Sc. VIII	King.
11 B.	Pylon, W. face, thickness of S. jamb, Sc. III	Osiris.
	Pronaos, façade, N. jamb, Sc. III	Arsenuphis.
	Pronaos, façade, thickness of N. jamb, Sc. I	Osiris.
	Pronaos, interior S. wall, Sc. III	Arsenuphis.
	Antech. door, S. jamb, Sc. III	"
	Pronaos, exterior N. wall, Sc. I	"
	Pronaos, exterior S. wall, Sc. I	"
	Pronaos, exterior S. wall, Sc. V	Osiris.
?	Ajûala, Block 2	King.
	Ajûala, Block 4	"
	Ajûala, Block 5	Osiris.
12.	Pylon, E. face, architr., Sc. I	Khnum-rê.
	Pronaos, interior W. wall, S. of antech. door, Sc. I	"
13.	Pylon, W. face, S. jamb, Sc. I	King.
14.	Antech. door, architr., Sc. II	"
15.	Pronaos, exterior N. wall, Sc. VIII	Thoth.
16.	Pylon, W. face, S. jamb, Sc. III	King.
	Pronaos, façade, thickness of S. jamb, Sc. II	"
	Sanctuary door, S. jamb, Sc. I	"
	Pronaos, exterior S. wall, Sc. VI	"
17.	Pylon, W. face, N. jamb, Sc. I	Mandûlis.
	Pronaos, exterior S. wall, Sc. III	"
?	Ajûala, Block 5	"
?	Ajûala, Block 13	"
18.	Pronaos, exterior N. wall, Sc. I	King.
19.	Pronaos, façade, N. jamb, Sc. II	Amon-rê.
	Antech. door, S. jamb, Sc. I	"
	Pronaos, exterior S. wall, Sc. IV	"

TYPE.	PROVENANCE.	WEAVER.
20 A.	Pronaos, exterior N. wall, Sc. VI	Pihôr.
20 B.	Pylon, E. face, N. jamb, Sc. I	"
	Pronaos, interior S. wall, Sc. II	"
	Sanctuary door, N. jamb, Sc. II	"
21.	Pylon, E. face, S. jamb, Sc. I (without [illegible])	"
	Pylon, W. face, N. jamb, Sc. III	"
	Pronaos, façade, thickness of N. jamb, Sc. II	"
	Pronaos, interior N. wall, Sc. IV	"
	Sanctuary door, architr., Sc. I	"
22.	Pylon, E. face, N. jamb, Sc. II	King.
	Pylon, E. face, S. jamb, Sc. II	"
?	Pronaos, façade, S. jamb, Sc. II	"
	Pronaos, interior N. wall, Sc. IV	"
	Antech. door, N. jamb, Sc. I	"
	Sanctuary door, N. jamb, Sc. II	"
	Pronaos, exterior N. wall, Sc. IV	"
	Pronaos, exterior S. wall, Sc. III	"
	Ajûala, Block 3 (see p. 62)	Mandûlis.
23.	Pylon, E. face, thickness of N. jamb, Sc. III	King.
	Pylon, E. face, thickness of S. jamb, Sc. III (with [illegible])	"
	Pylon, W. face, architr., Sc. I	"
	Pylon, W. face, architr., Sc. IV	"
	Pylon, W. face, N. jamb, Sc. III (with [illegible])	"
24.	Pylon, E. face, N. jamb, Sc. II	Thoth of Pnubs.
	Pronaos, façade, S. jamb, Sc. II	"
	Pronaos, interior N. wall, Sc. II	"
	Antech. door, N. jamb, Sc. I	"
	Sanctuary door, architr., Sc. I	"
25.	Pylon, E. face, thickness of N. jamb, Sc. II	King.
	Pronaos, façade, thickness of N. jamb, Sc. II	"
	Pronaos, exterior N. wall, Sc. VI	"
26.	Pylon, E. face, N. jamb, Sc. I	"
	Pylon, E. face, S. jamb, Sc. I	"
	Pylon, E. face, S. jamb, Sc. II	Arsenuphis.
	Pylon, E. face, thickness of S. jamb, Sc. II	King.
	Pylon, W. face, N. jamb, Sc. II	"
	Pylon, W. face, S. jamb, Sc. I	Arsenuphis.
	Pronaos, interior W. wall, N. of antech. door, Sc. I	"
	Antech. door, S. jamb, Sc. I	King.
	Antech. door, S. jamb, Sc. II	Arsenuphis.
	Sanctuary door, architr., Sc. I	King.
	Pronaos, exterior N. wall, Sc. III	Arsenuphis.

TYPE.	PROVENANCE.	WEARER.
	Pronaos, façade, N. jamb, Sc. I	Arsenuphis.
27 A.	Pronaos, interior S. wall, Sc. II	King.
	Pronaos, exterior S. wall, Sc. II	"
27 B.	Sanctuary door, architr., Sc. IV	"
28.	Pylon, W. face, S. jamb, Sc. I	Amon of Dabôd.
	Pronaos, exterior N. wall, Sc. IV	"
29.	Pronaos, exterior S. wall, Sc. IV	Consort of Petêsi.
30.	Pylon, E. face, N. jamb, Sc. II	Tefnut.
	Pylon, E. face, S. jamb, Sc. II	"
	Pronaos, interior N. wall, Sc. II	"
31.	Pylon, W. face, N. jamb, Sc. II	Nephthys.
32.	Antech. door, architr., Sc. II	"
33.	Stela, W. wall of sanctuary	Isis.
	Pronaos, exterior N. wall, Sc. VII	Hathor.
34.	Pylon, E. face, N. jamb, Sc. III	Isis.
	Pylon, E. face, S. jamb, Sc. III	"
	Pylon, W. face, thickness of N. jamb, Sc. III	"
	Pylon, W. face, S. jamb, Sc. II	"
	Pylon, W. face, S. jamb, Sc. III	"
	Pylon, interior S. wall, Sc. II	"
	Pronaos, façade, S. jamb, Sc. III	"
	Pronaos, façade, thickness of S. jamb, Sc. I	"
	Pronaos, interior N. wall, Sc. III	"
	Pronaos, interior W. wall, S. of antech. door, Sc. II	"
	Pronaos, interior S. wall, Sc. I	"
	Pronaos, interior S. wall, Sc. III	"
	Antech. door, architr., Sc. III	"
	Antech. door, N. jamb, Sc. III	"
	Sanctuary door, architr., Sc. III	"
	Sanctuary door, N. jamb, Sc. III	"
	Sanctuary door, S. jamb, Sc. I	"
	Pronaos, exterior N. wall, Sc. I	"
	Pronaos, exterior N. wall, Sc. V	"
	Pronaos, exterior S. wall, Sc. I	"
	Pronaos, exterior S. wall, Sc. V	"
	Ajûala, Block 5	"
	Ajûala, Block 6	"
35.	Pylon, E. face, architr., Sc. I	Hathor.
	Antech. door, N. jamb, Sc. III	"
	Sanctuary door, N. jamb, Sc. I	"
	Pronaos, exterior S. wall, Sc. VII	"
36.	Antech. door, architr., Sc. III	Osiris.

TYPE.	PROVENANCE.	WEARER.
37.	Pylon, W. face, architr., Sc. III.	King.
38.	Pylon, E. face, thickness of N. jamb, dado.	Hapy.
	Pylon, E. face, thickness of S. jamb, dado.	»
	Pronaos, interior, dado of N. W. and S. walls.	»
	Pronaos, exterior N. wall, dado.	»
	Pronaos, exterior S. wall, dado.	»
39.	Pylon, E. face, thickness of N. jamb, dado.	Sekhet.
	Pylon, E. face, thickness of S. jamb, dado.	»
	Pronaos, interior, dado of N. W. and S. walls.	»

III. INDEX OF THE BIBLIOGRAPHY

OF THE

PUBLISHED PLANS, VIEWS AND SCULPTURED SCENES

OF DENDÛR AND AJÛALA TEMPLES.

For the following list I am entirely indebted to Miss B. Porter who most kindly gave me access to the MS. of her Bibliography of the Egyptian Monuments, which, it is hoped, will shortly be published.

PLAN.

Gau, *Antiquités de la Nubie,* Pl. 23.

Norden, *Voyage* (1755), CLI. Shewing buildings between Pylon and Pronaos.

Prisse, *L'Art égyptien* (Text), p. 357. Atlas, Pl. 10. Shewing chamber in W. wall of sanctuary, and position of rock-shrine behind temple.

Rifaud, *Voyage en Égypte et en Nubie,* p. 152.

Burckhardt, *Travels in Nubia,* p. 110.

Horeau, *Panorama d'Égypte et de Nubie,* p. 29, dorso. This plan gives small chamber in W. wall of sanctuary. Horeau remarks : « Dans le mur formant le fond du sanctuaire on remarque un vide qui contenait, dit-on, un trésor ».

Weigall, *Antiquities of Lower Nubia,* Pl. XXXIII.

SECTION.

Gau, *Antiquités de la Nubie,* Pl. 25.

Prisse, *L'Art égyptien* (Text), p. 357. Atlas, Pl. 10. Both these shew chamber in thickness of W. wall of sanctuary. Also rock-shrine behind temple, whose entrance was then in better preservation than now.

Rifaud, *Voyage en Égypte et en Nubie,* p. 151.

GENERAL VIEWS.

From N. E., Brugsch, *Thesaurus*, p. 703.

From N. E., Weigall, *Antiquities of Lower Nubia*, Pl. XXX.

From S. E., Maspero, *Les Temples immergés*, I, Pl. XXII.

From S. E., Norden, *Voyage*, Pl. CLI. Shewing complete building with cornice in front of rock-shrine.

From S. E., Gau, *Antiquités de la Nubie*, Pl. 23.

From S. E., Quatremère de Quincy, *L'Architecture égyptienne*, Pl. 17, fig. 67. Shewing pylon-like construction in front of rock-shrine.

From S. E., Weigall, *op. cit.*, Pl. XXIX, 3.

From E., Weigall, *op. cit.*, Pl. XXIX, 2.

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GENERAL VIEWS.

E. Face, Rifaud, *Voyage en Égypte et en Nubie*, p. 151.

W. Face, From pronaos, Gau, *op. cit.*, Pl. 24.

W. Face, From pronaos, Horeau, *Panorama d'Égypte et de Nubie*. Opposite p. 29, lower left.

DETAILED VIEWS.

E. Face, N. Jamb, Scene 1, Lepsius, *Denkmäler*, 73, *b*.

Scene 1, Rossellini, *Mon. Storici*, Pl. CLXVII, 2.

Scene 3, Lepsius, *op. cit.*, 73, *c*.

S. Jamb, Scenes 1, 2, 3, Lepsius, *op. cit.*, IV, 73, *a*.

S. Jamb, Scene 3. Text in front of king. Brugsch, *Die Biblischen Sieben Jahre der Hungersnoth*, p. 79.

W. Face, N. Jamb, Scenes 1, 2, 3. Head of divinities and text. Champollion, *Notices*, I, 140.

Scenes 1, 2, Lepsius, *op. cit.*, 73 *e* and *f*.

Scene 3, Brugsch, *Thes.*, 771, 80, *a*. Head of Petêsi and text above.

S. Jamb, Scene 1, Champollion, *Notices*, I, 140. Heads of divinities and text reversed.

Scene 1, Lepsius, *op. cit.*, 73, *d*.

Scene 2, Champollion, *op. cit.*, I, 140. Heads of divinities and text reversed.

Scene 3, Champollion, *op. cit.*, I, 140. Heads of divinities and text reversed.

Scene 3, Champollion, *Mon.*, I, Pl. LVII (*bis*), 2.

Thickness of S. Jamb, Scene 3, Rossellini, *Mon. Storici*, Pl. CLXVII, 3.

FAÇADE OF PRONAOS.

GENERAL VIEWS.

Light, *Travels*, p. 68.
Weigall, *op. cit.*, Pl. XXIX, 4.
Gau, *op. cit.*, Pl. 26, 2.

DETAILED VIEWS.

N. Jamb, Scene 1, Champollion, *Notices*, I, p. 141. Head of Petêsi and king (reversed) with some text.
Scene 1, Champollion, *Mon.*, I, Pl. LVII (*bis*), 4; confused by him with pylon, W. face, architr., scene IV.
Scene 1, Brugsch, *Thes.*, p. 771, 80, *c*. Head of Petêsi and text.
Scene 2, mentioned by Champollion, *Notices*, I, p. 141.
Scene 3, mentioned by Champollion, *Notices*, p. 141. Head of god and king.

S. Jamb, Scene 1, Champollion, *Notices*, I, 141. Some text.
Scene 2, Champollion, *op. cit.*, p. 141. Some text.
Scene 3, Champollion, *op. cit.*, p. 141. Some text.
Dado, Champollion, *op. cit.*, p. 141.

Thickness of N. Jamb, Scenes 1 and 2, Champollion, *Notices*, I, p. 141. Heads reversed.
Lotus ornament below scenes. Prisse, *L'Art égyptien. Basses et soubassements. Époque ptolémaïque et romaine*, Pl. 57, 1. (Atlas). p. 388, text.

Thickness of S. Jamb, Scene 1, Champollion, *Notices*, p. 141. Head of Isis.
Scene 2, Champollion, *op. cit.*, p. 141. Petêsi's head and some text.

Columns, S. Col. S. W. side, Champollion, *Mon.*, Pl. LVI, 2, and see Champollion, *Notices*, I, p. 143.
S. Col. S. W. side, Rossellini, *Mon. del Culto*, XIV, 1.

INTERIOR OF PRONAOS.

N. Wall, Gau, *op. cit.*, Pl. 26, 1. General view.
Scene 1-4, Champollion, *Notices*, I, p. 142. Heads and titles of divinities. Champollion wrongly describes these scenes as being on the S. wall.
Scene 4, Weigall, *op. cit.*, Pl. XXXI, 4. Upper part of Pihôr's head and Demotic text.
Lepsius, *op. cit.*, VI, n° 138. } Demotic Text.
Brugsch, *Thesaurus*, p. 1030. }

S. Wall, Champollion, *Notices*, I, p. 142. General description of scenes with heads of divinities and some text, but described as «paroi nord».
Scene 1, Rossellini, *Mon. del Culto*, Pl. XIV, 2.
Scene 1, Rossellini, *Mon. Storici*, Pl. CLXVII, 1.

Scene 2, Champollion, *Mon.*, Pl. LVII (*bis*), 1.
Scene 2, Champollion, *op. cit.*, Pl. LVII (*ter*), 3. Figure of Pihôr (reversed).
Lion over S. door, Champollion, *Mon.*, I, Pl. LXXIV, 3.
Lion over S. door, Brugsch, *Thes.*, p. 760, 35.
Coptic Inscription, Lepsius, *op. cit.*, VI, 103, n° 39.
Revillout, *Mémoires sur les Blemmyes.*

EXTERIOR OF PRONAOS.

N. Wall, Champollion, *Notices*, I, p. 143. General description of scenes with heads of divinities and titles.
Scene 2, Champollion, *Mon.*, I, Pl. LVII (*bis*), 3.
Scene 3, Rossellini, *Mon. Storici*, Pl. CLXVIII, 1.
Scene 6, Rossellini, *op. cit.*, Pl. CLXVIII, 2.
Scene 6, Champollion, *Mon.*, I, Pl. LXXIV, 5. Pihôr.
Scene 6, Brugsch, *Thes.*, p. 771, 80, *d.* Head of Pihôr.
S. Wall, Gau, *op. cit.*, Pl. 25. General view.
Prisse, *L'Art égyptien*, p. 357 (text); *Architecture*, Pl. 10, (Atlas) General view.
Scenes 1-3, Champollion, *Notices*, I, p. 144. Description, with heads of deities and some text.
Door, Weigall, *op. cit.*, Pl. XXXI, 1.

SANCTUARY.

Door, Champollion, *Notices*, I, p. 143. General description with some heads and diagram.
Stela, Lepsius, *op. cit.*, 73, *g*. See also Champollion, *Notices*, I, p. 143.

ROCK-SHRINE BEHIND TEMPLE.

Weigall, *op. cit.*, XXXI, 2. General view.

AJÛALA.

Quay Wall, Weigall, *Antiquities of Lower Nubia*, Pl. XXVIII, 2.
Stairway in Quay, Weigall, *op. cit.*, Pl. XXVIII, 4.
General view of Temple, Weigall, *op. cit.*, Pl. XXVIII, 3.
Greek Inscription, Weigall, *op. cit.*, Pl. XXVIII, 1.

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Brugsch, *D. G.* 30, 73, 79
Brugsch, *Sieben Jahre der Hungersnoth.* 84
Brugsch, *Thesaurus.* 14, 30, 51, 69, 77, 80, 81, 83, 84, 85.
Brugsch, *Wörterbuch.* 68, 71, 72, 73, 76, 83.
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Bulletin de l'Institut français d'Archéologie orientale, VI. 15

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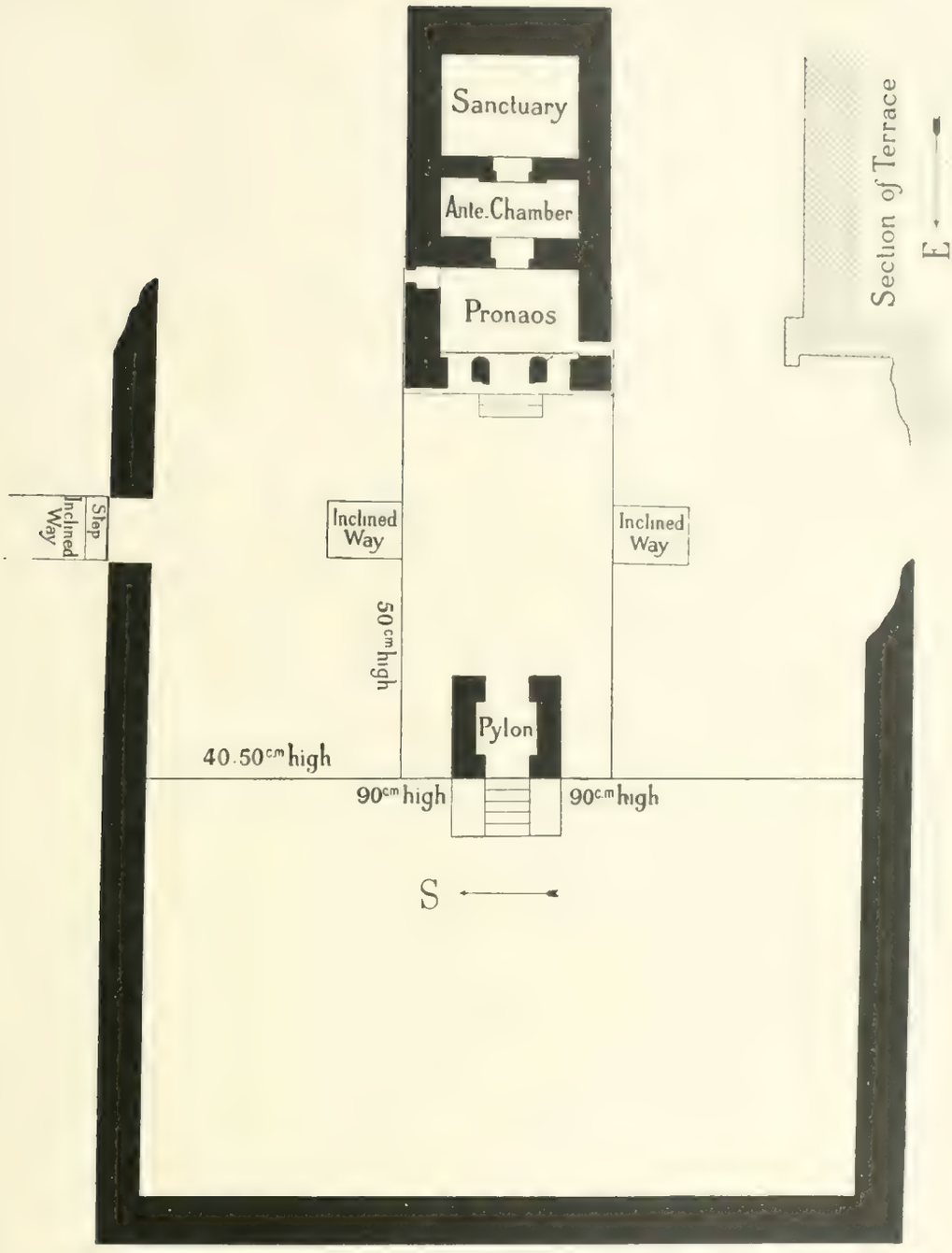
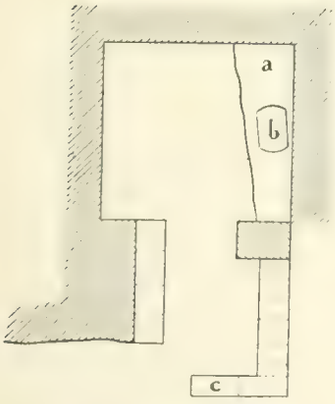


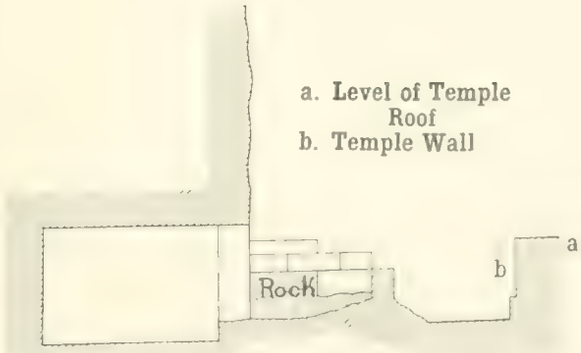
1

Metres. 1 2 3 4 5 6 7 8 9 10



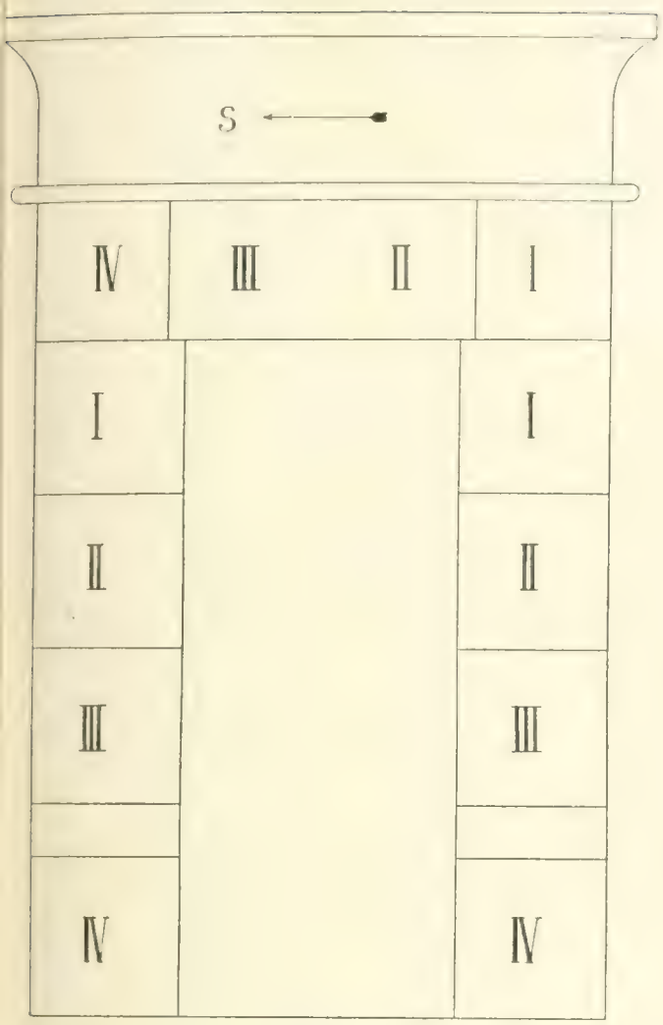
a. Ledge of rock 30 cm high
b. Basin cut in rock 20 cm deep
c. Threshold

2

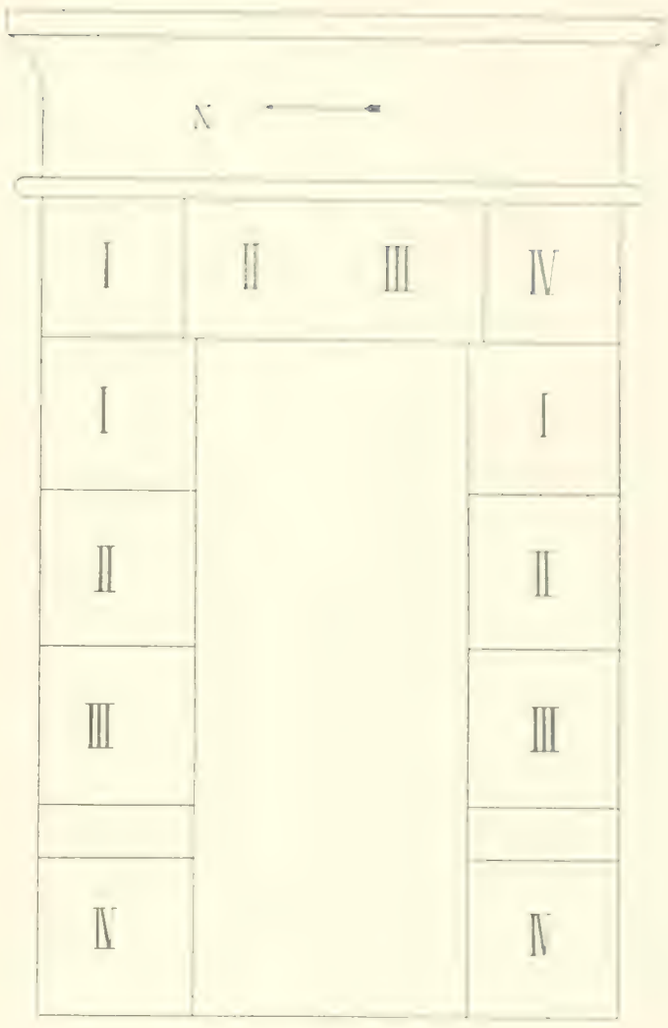


3

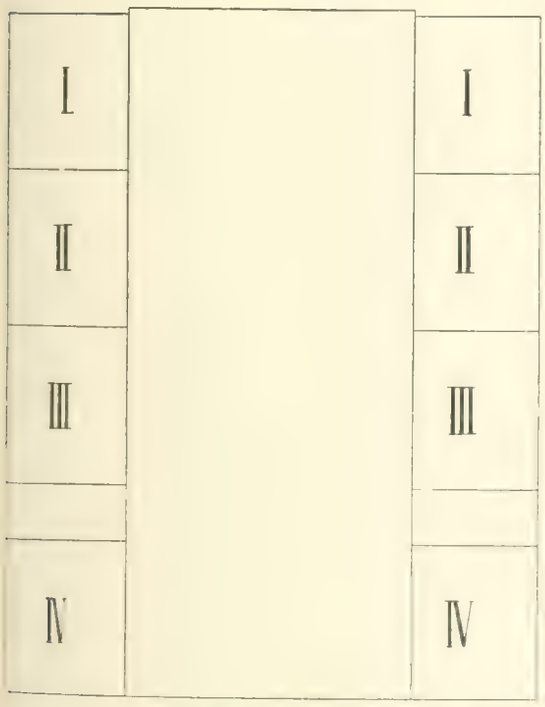
1 — Ground plan of Temple and Terrace. Scale 1/200.
2, 3. — Ground-plan and Section of Shrine behind Temple. Scale 1/100.



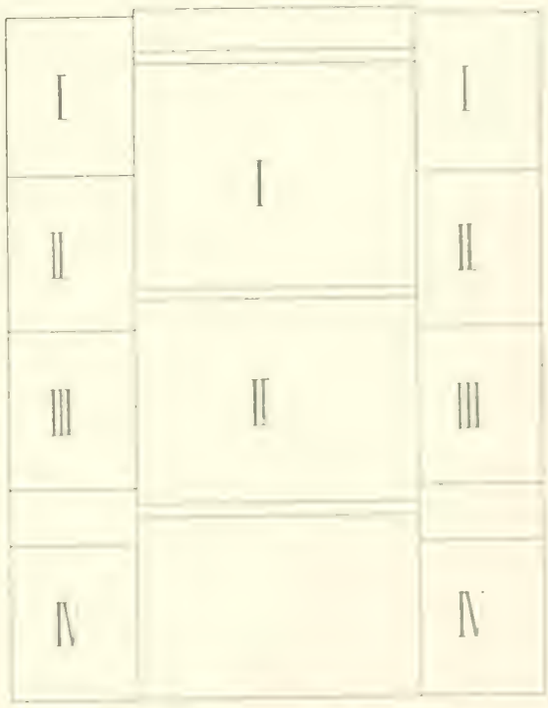
1. — Pylon. East Face.



2. — Pylon. West Face.

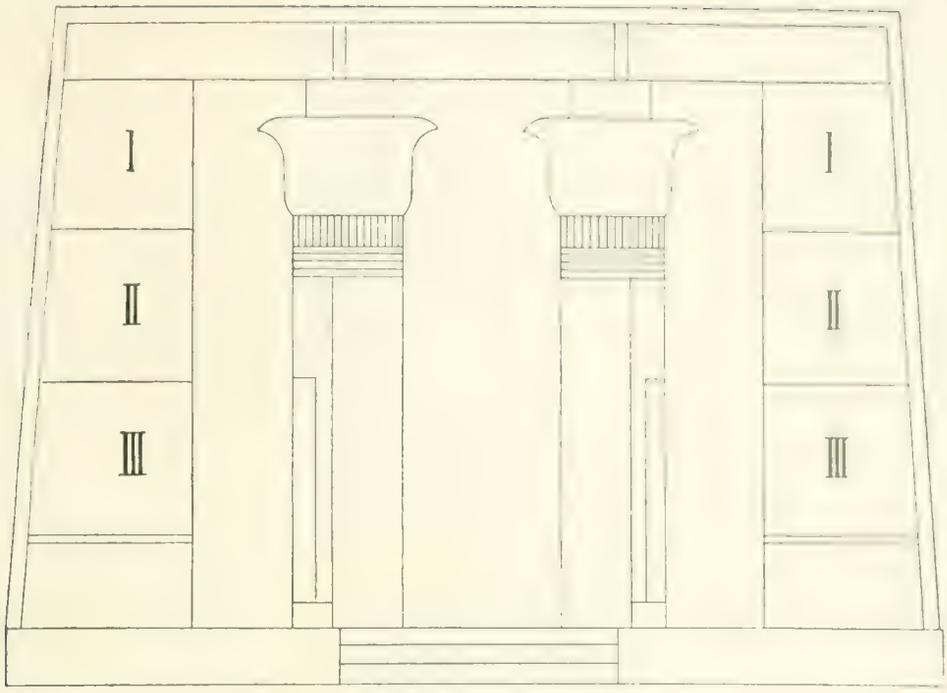


3. — Interior of Pylon. North Wall and Thickness of West and East Jambs.

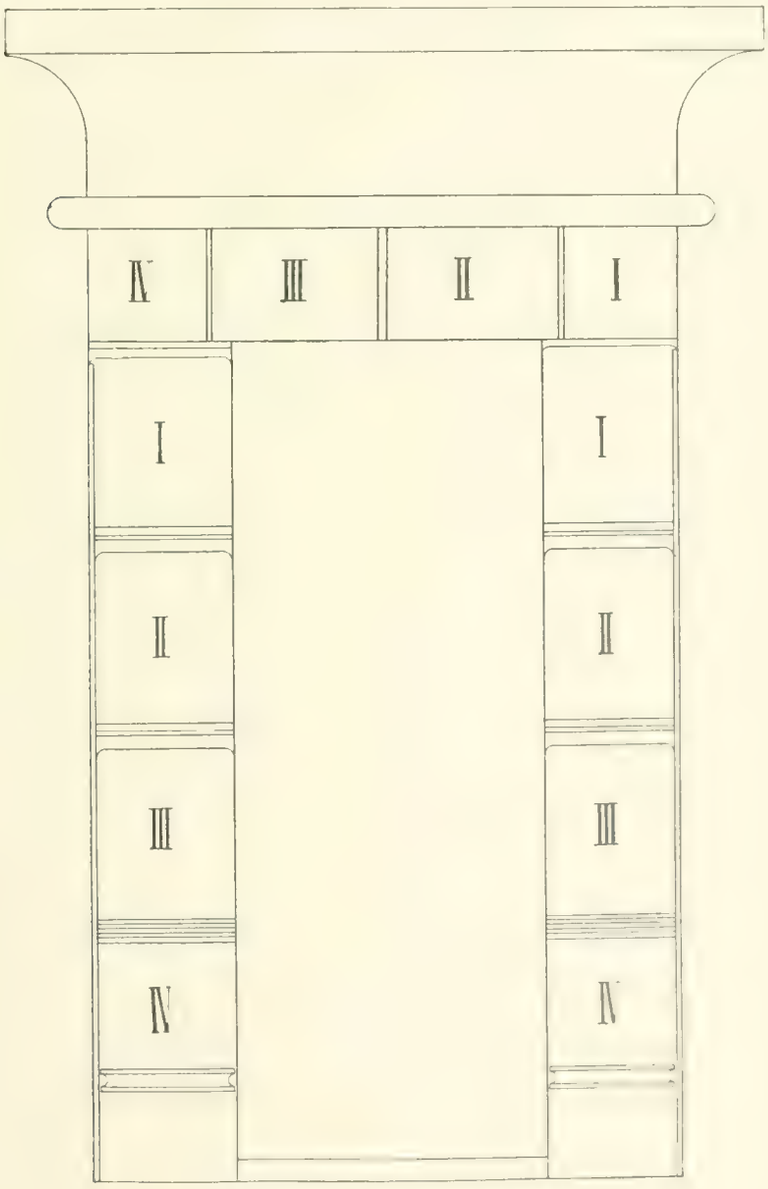


4. — Interior of Pylon. South Wall and Thickness of East and West Jambs.

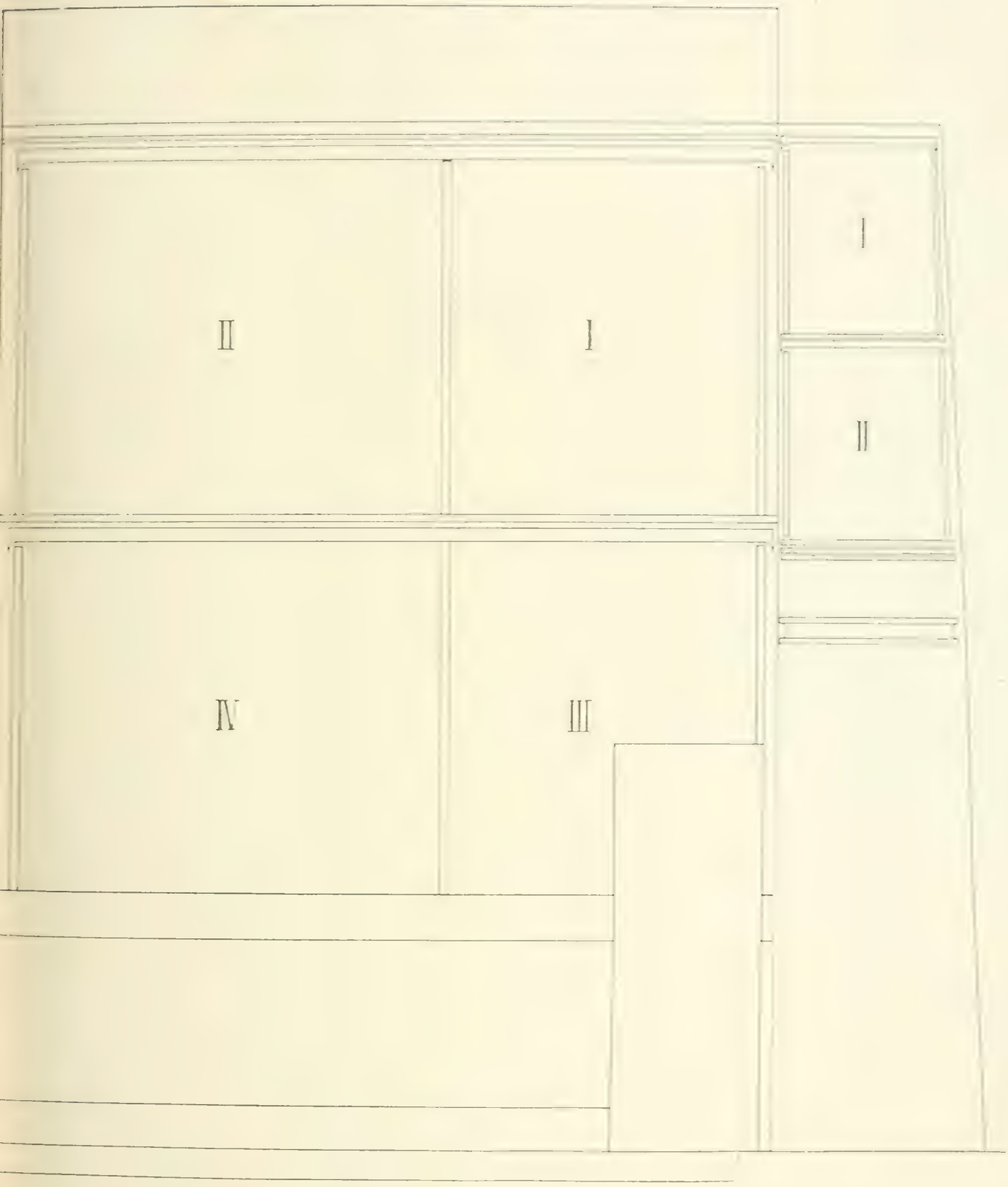
Scale 1/50.



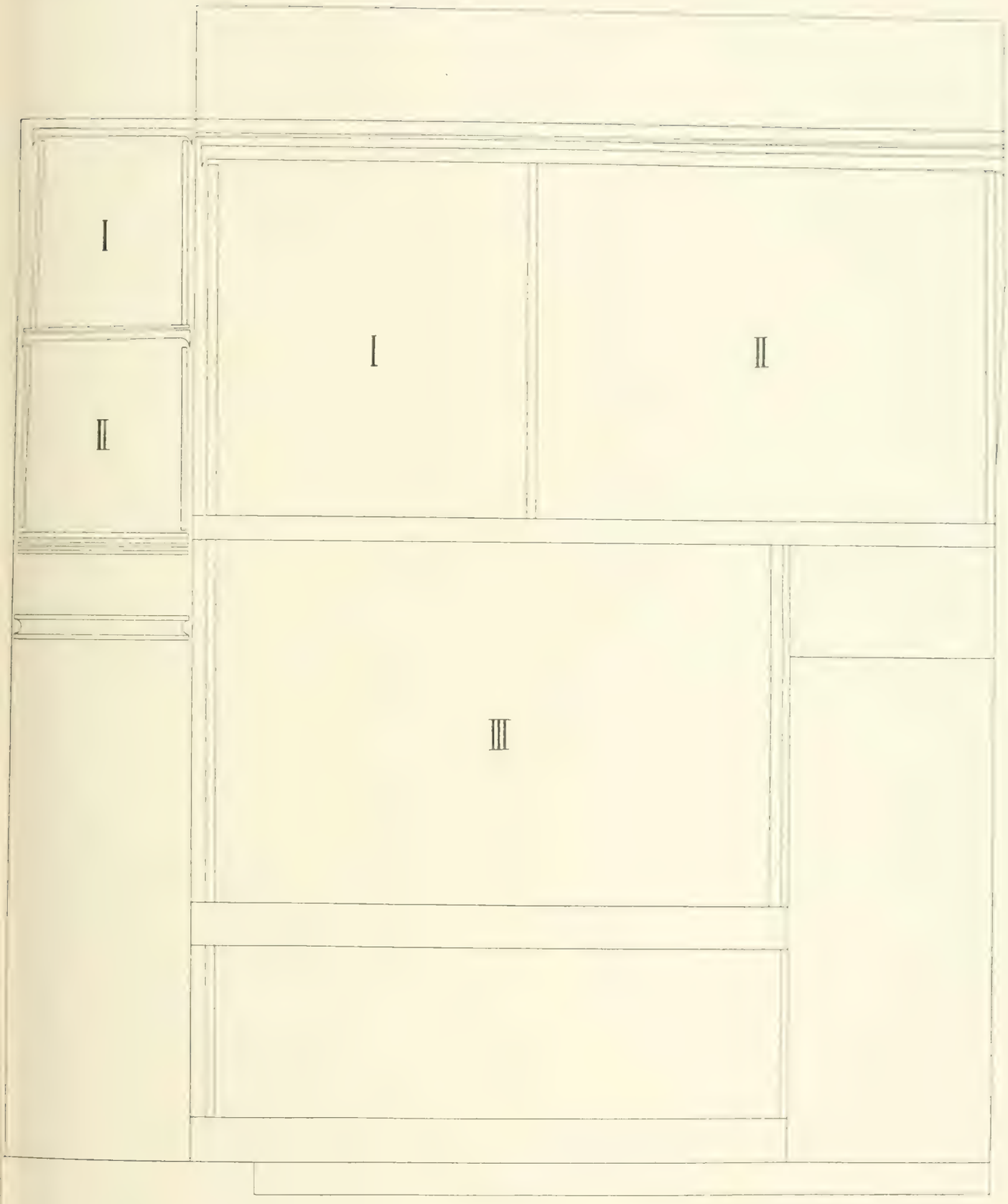
1. — Façade of Pronaos. Scale 1/50.



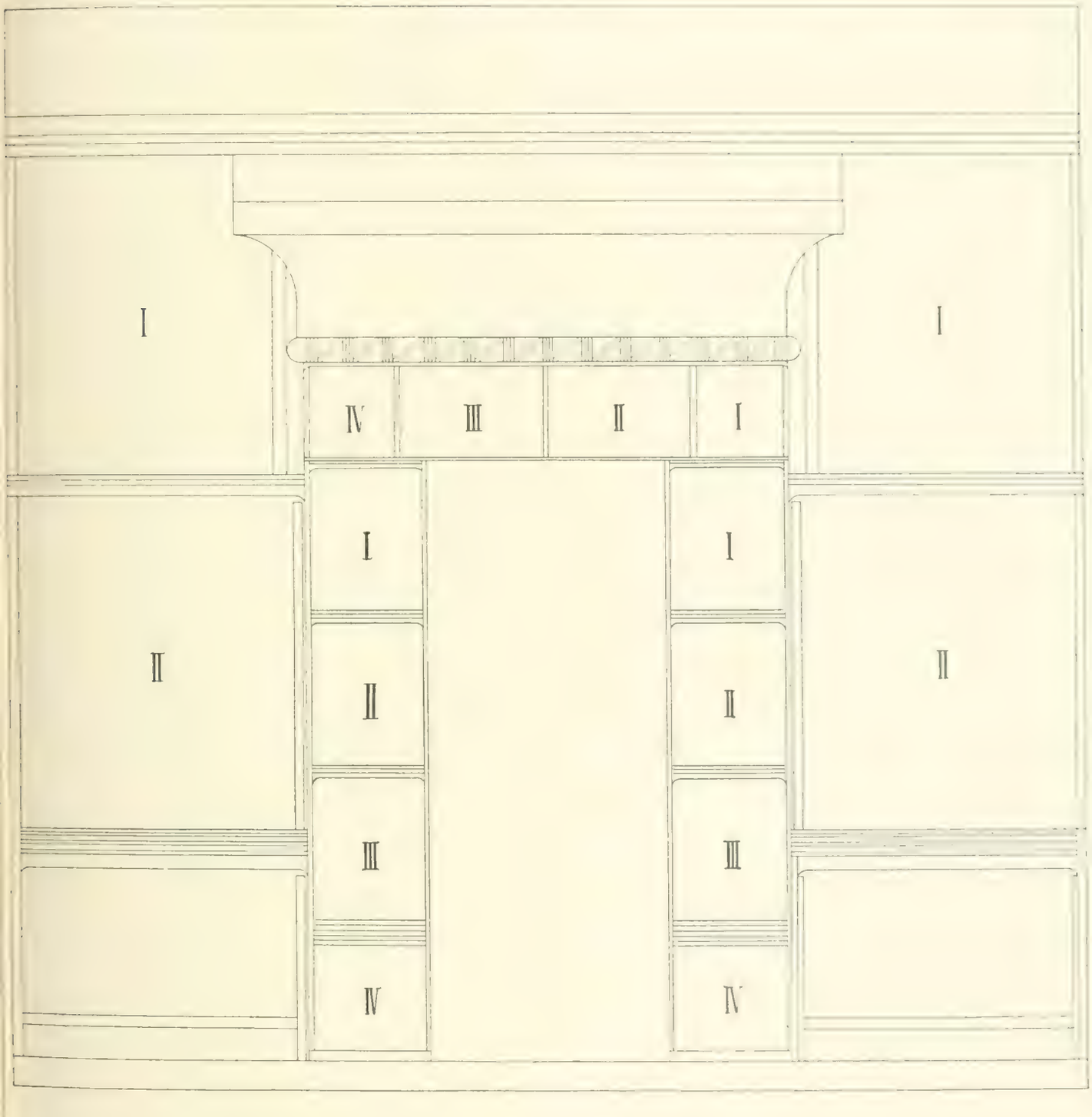
2. — Door of Sanctuary. Scale [illegible]



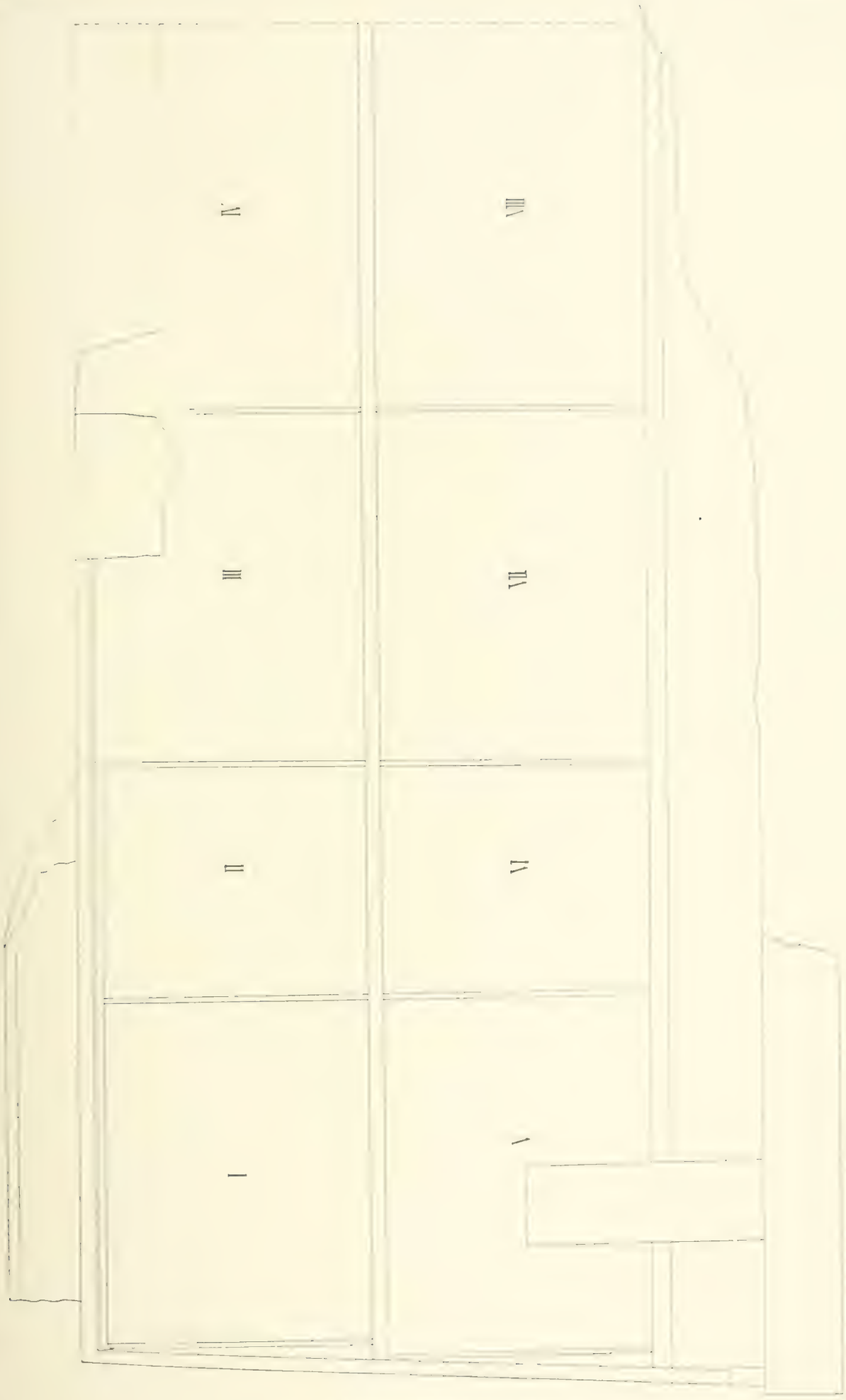
Interior of Pronaos. North Wall. Scale 1/25.



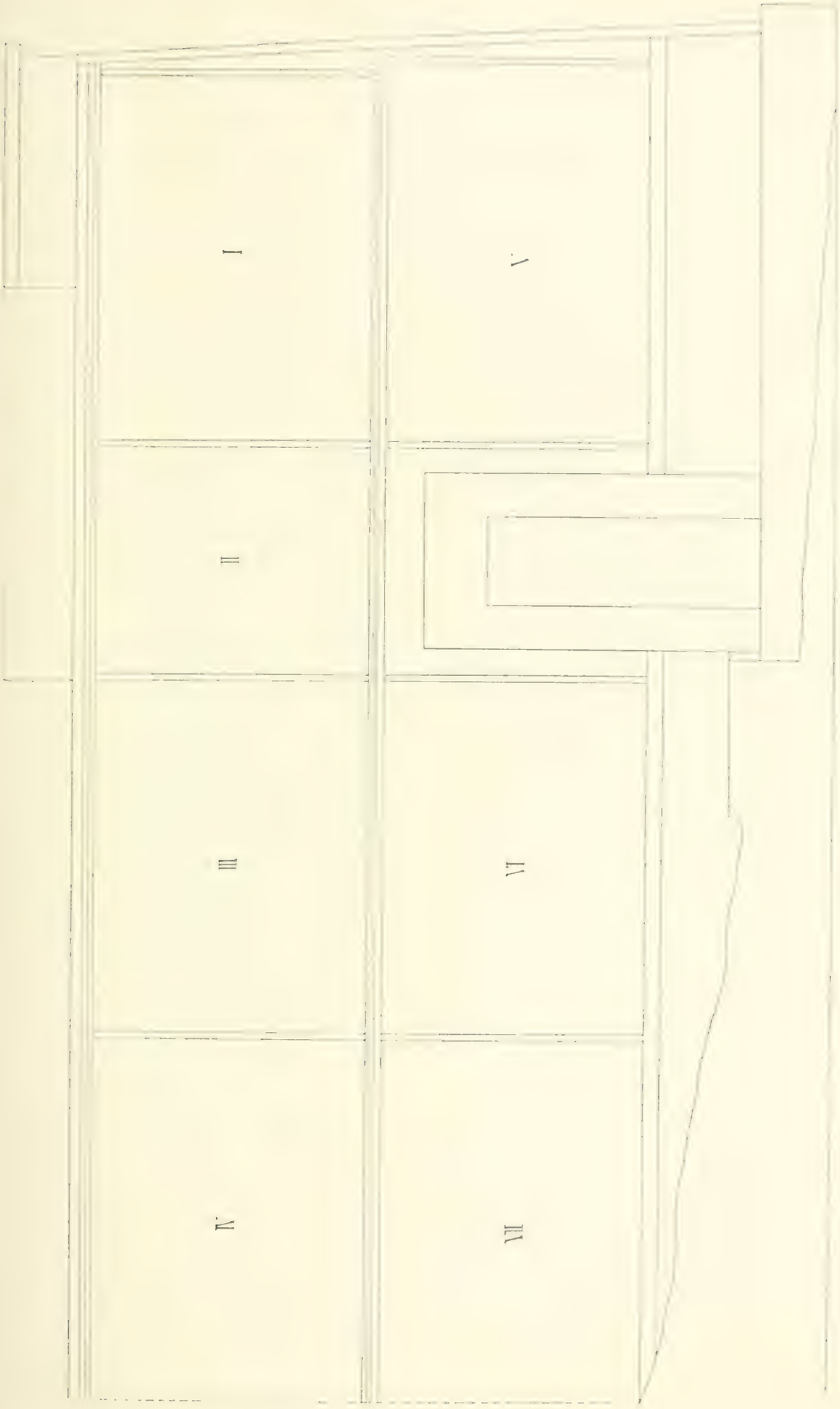
Interior of Pronaos. South Wall. Scale 1/25.



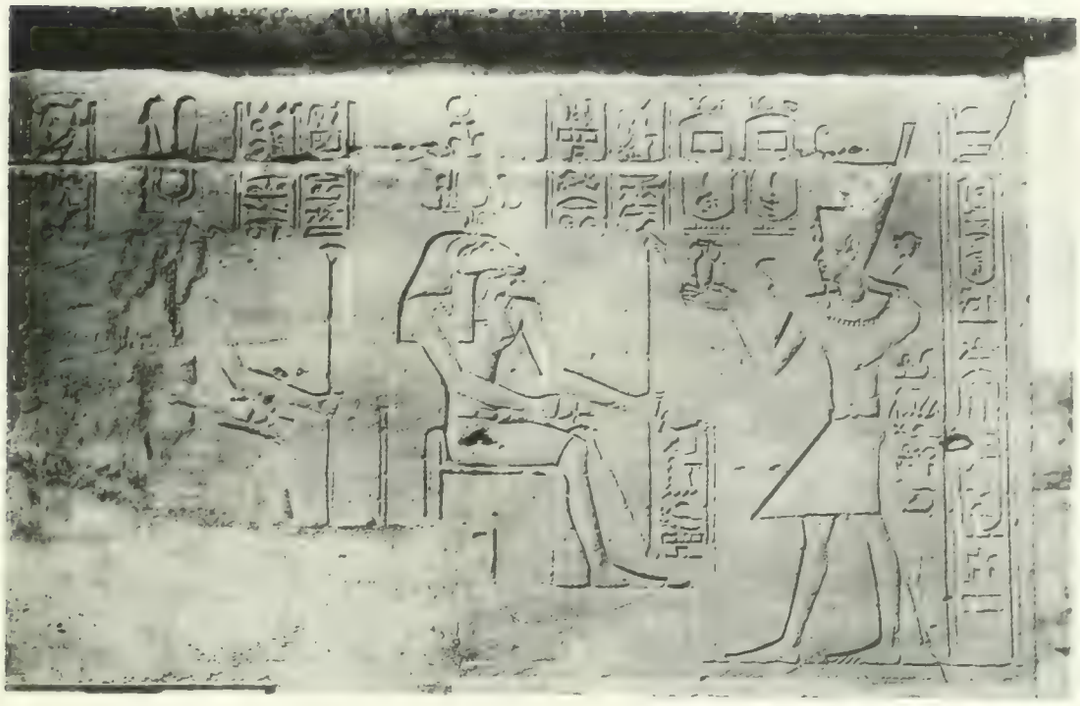
Interior of Pronaos. West Wall. Scale 1/25.



Exterior of Temple. North Wall. Scale



Exterior of Temple. South Wall. Scale 1/40.



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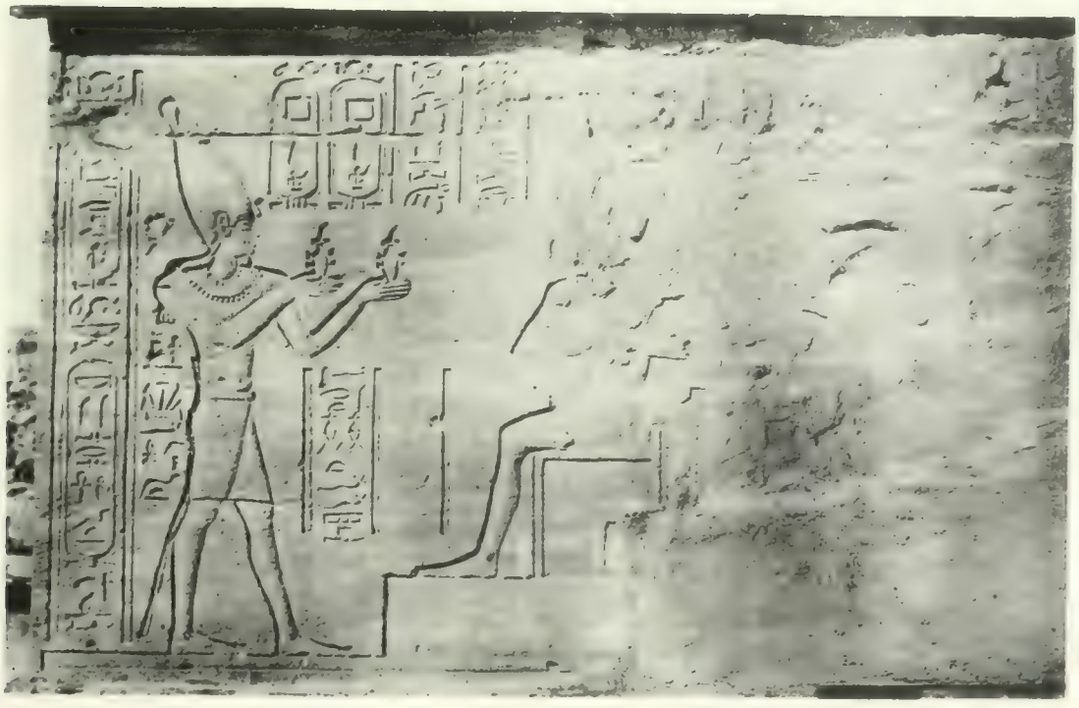

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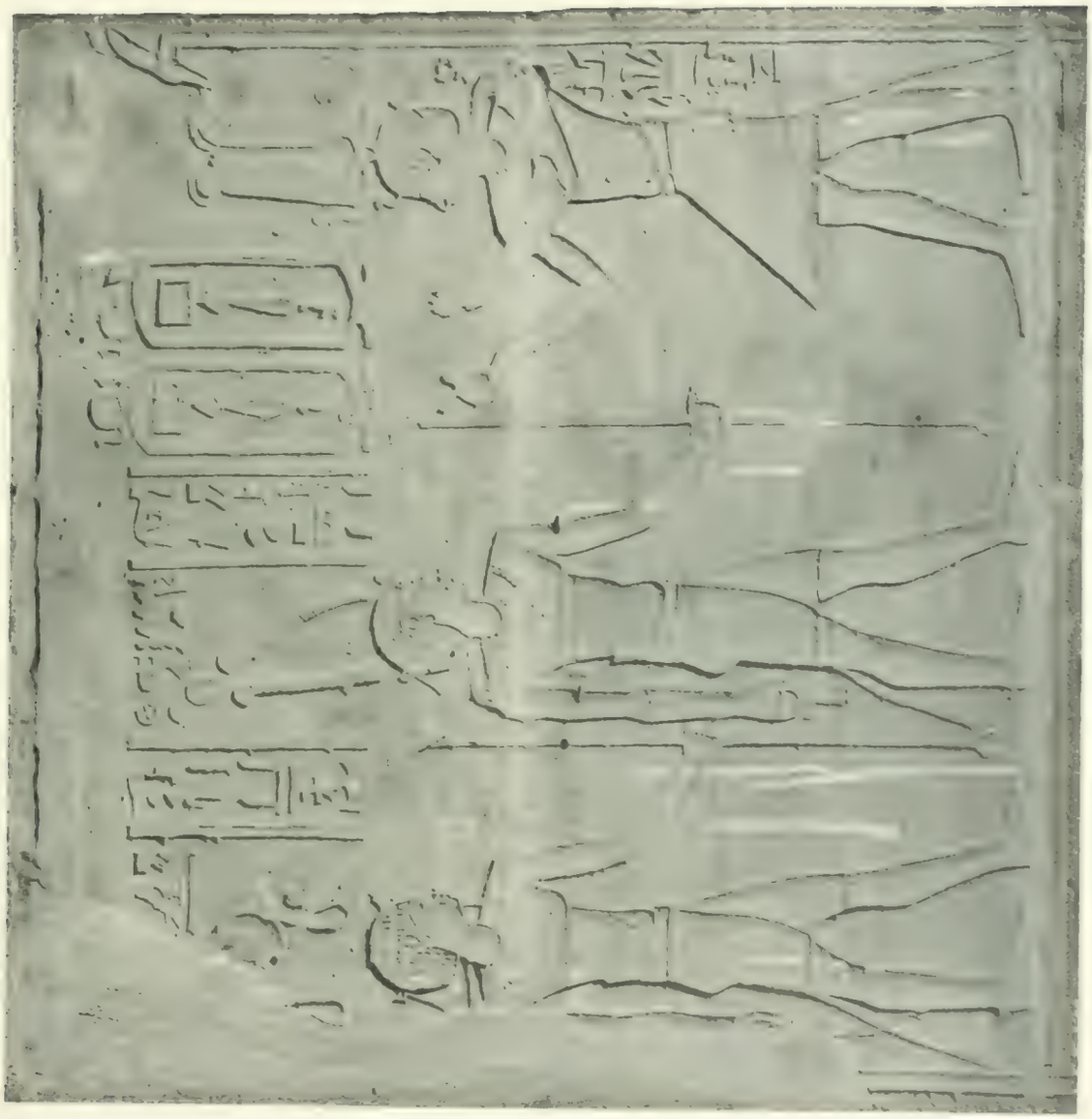

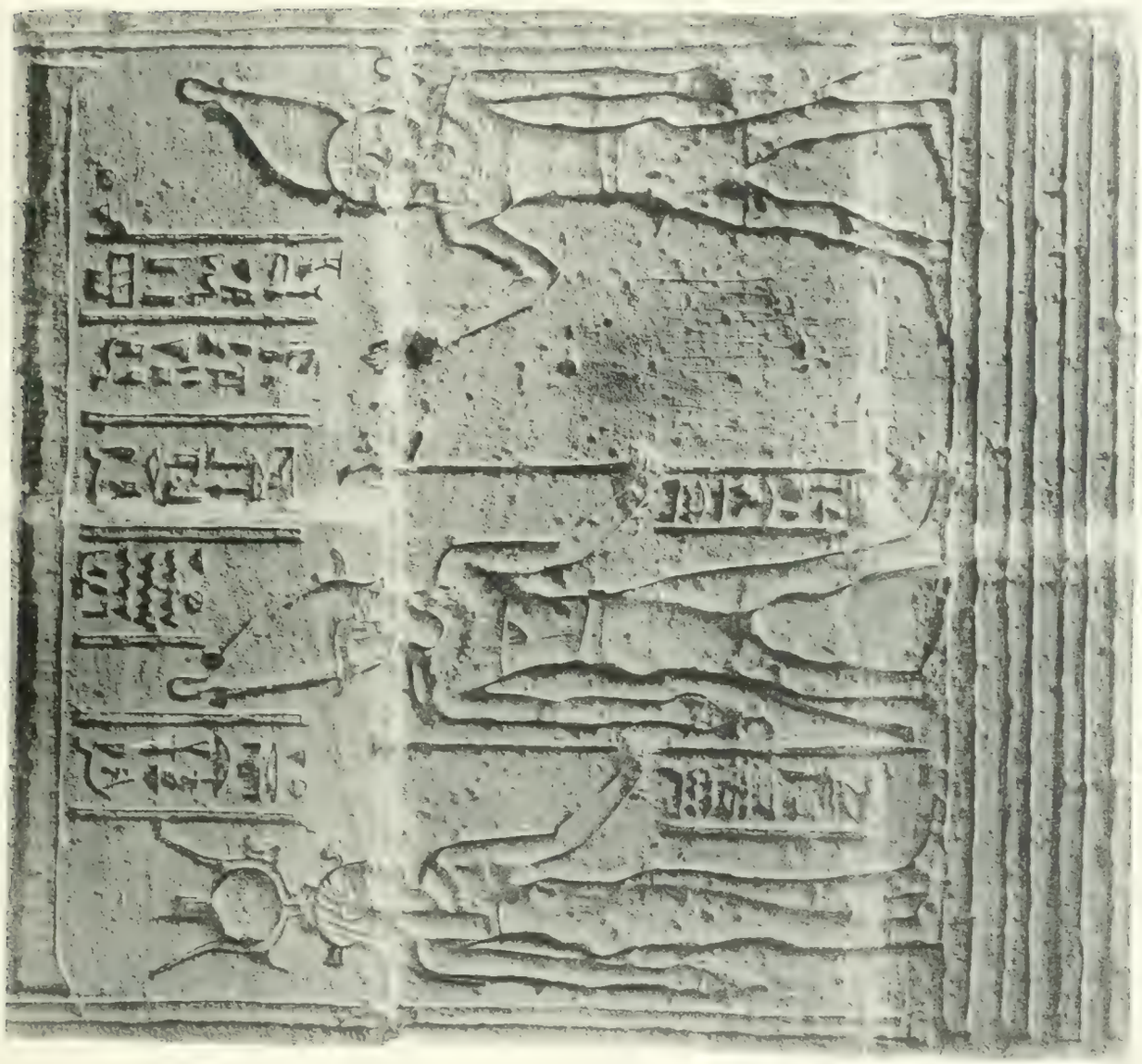

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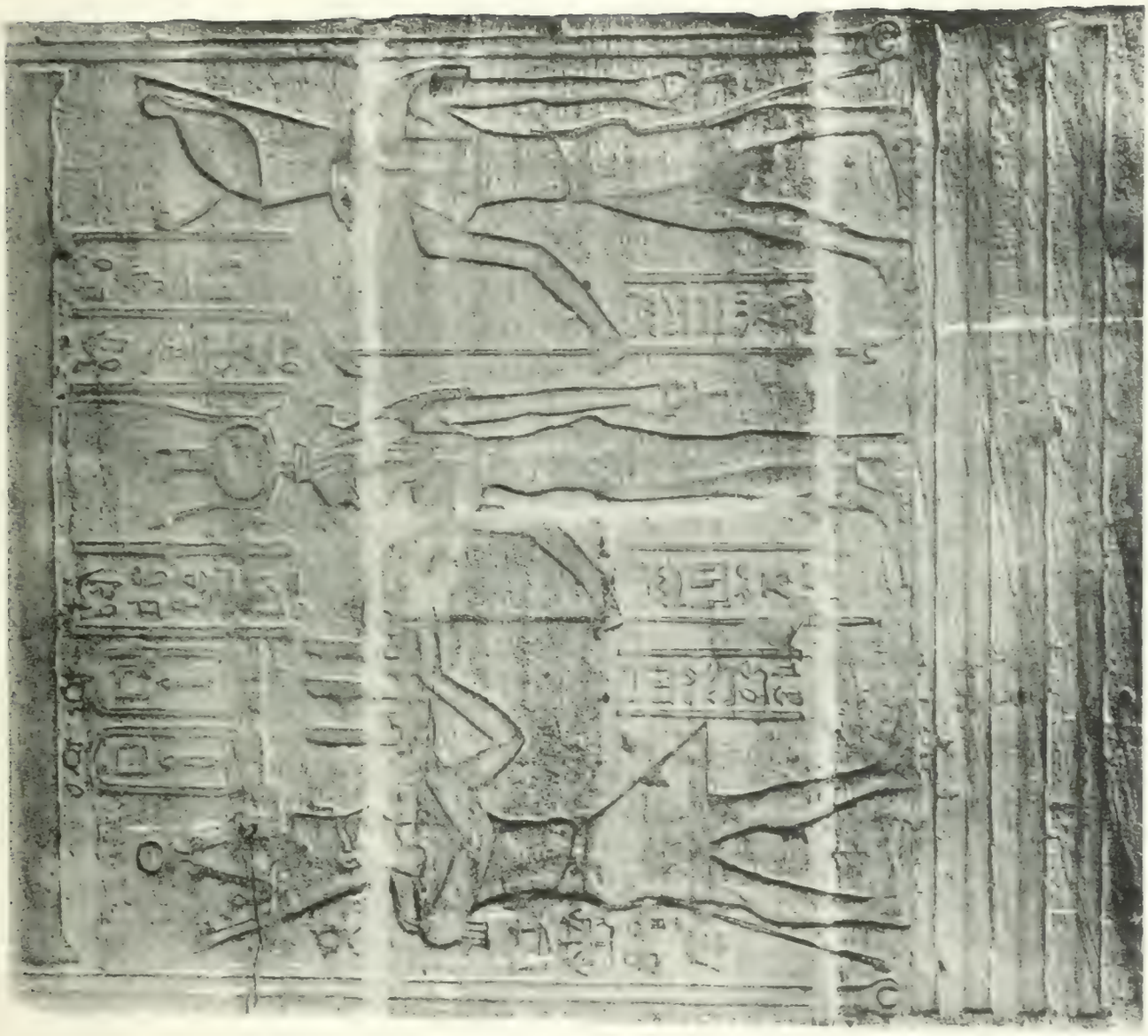

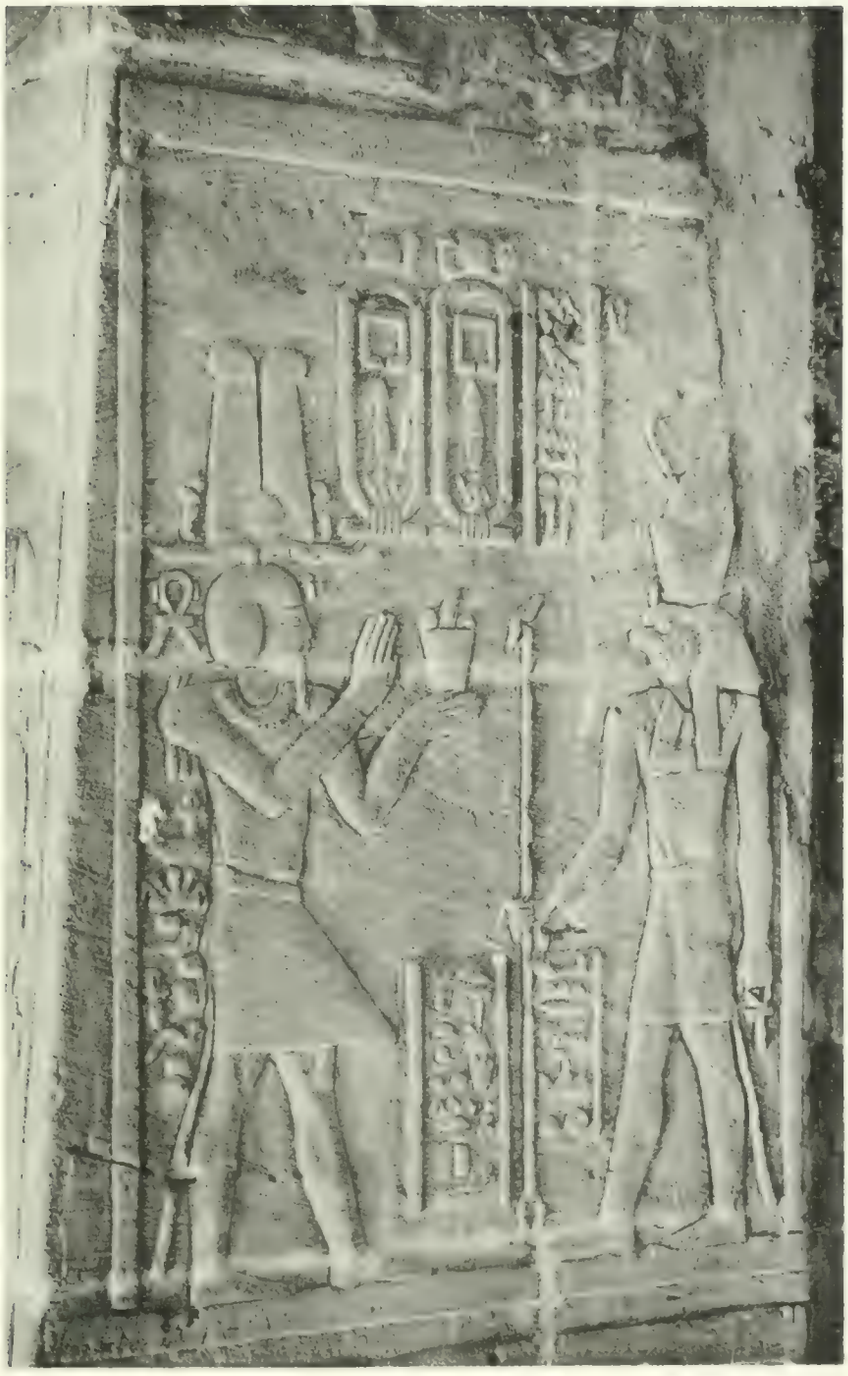

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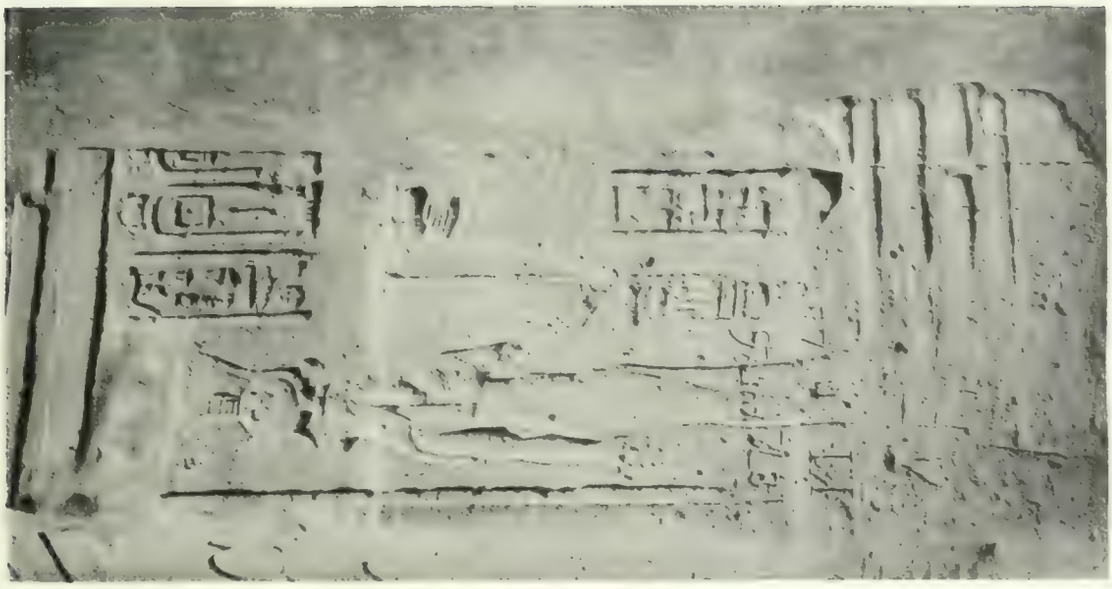

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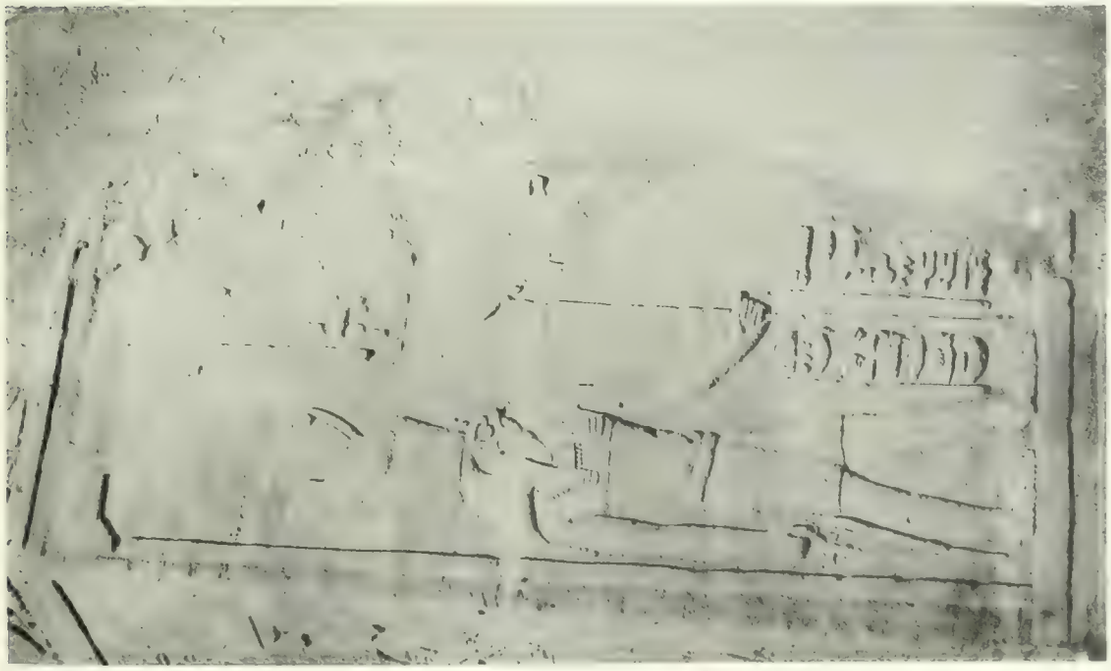

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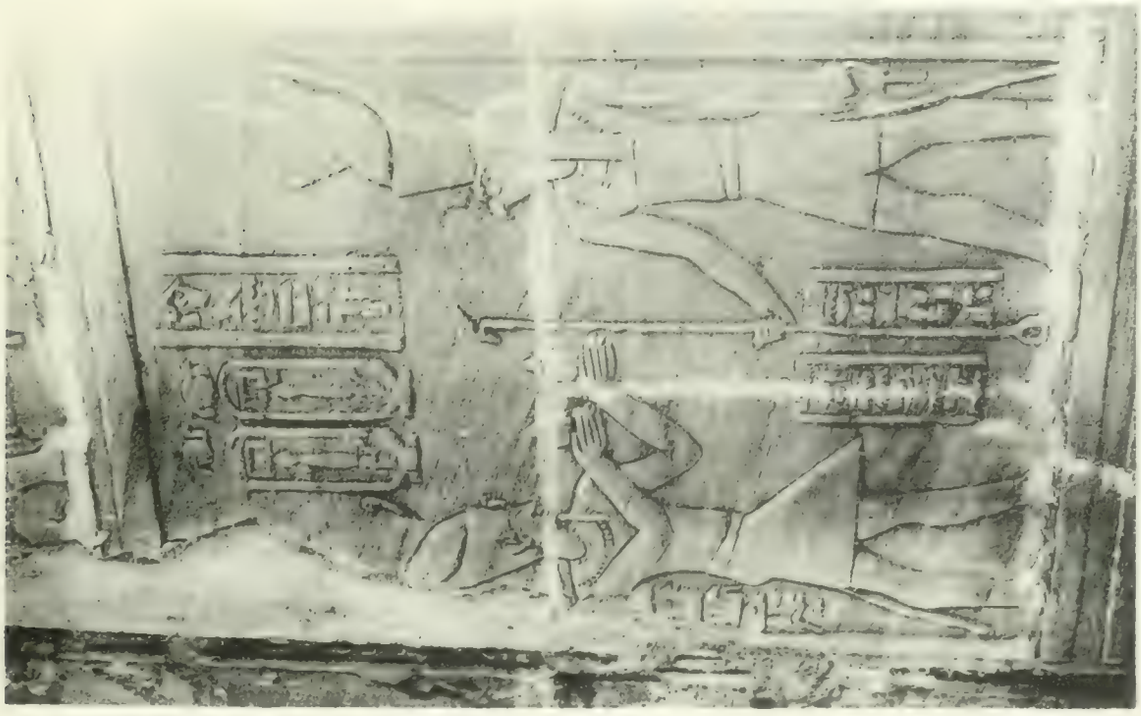

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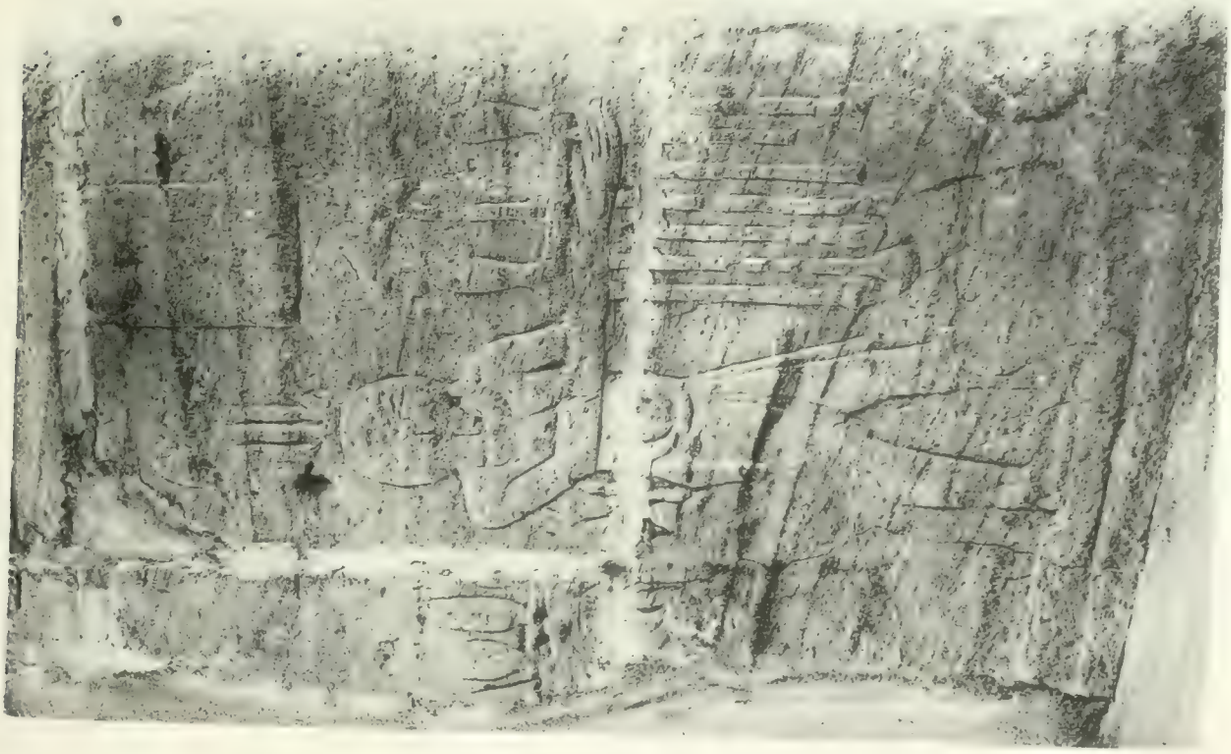

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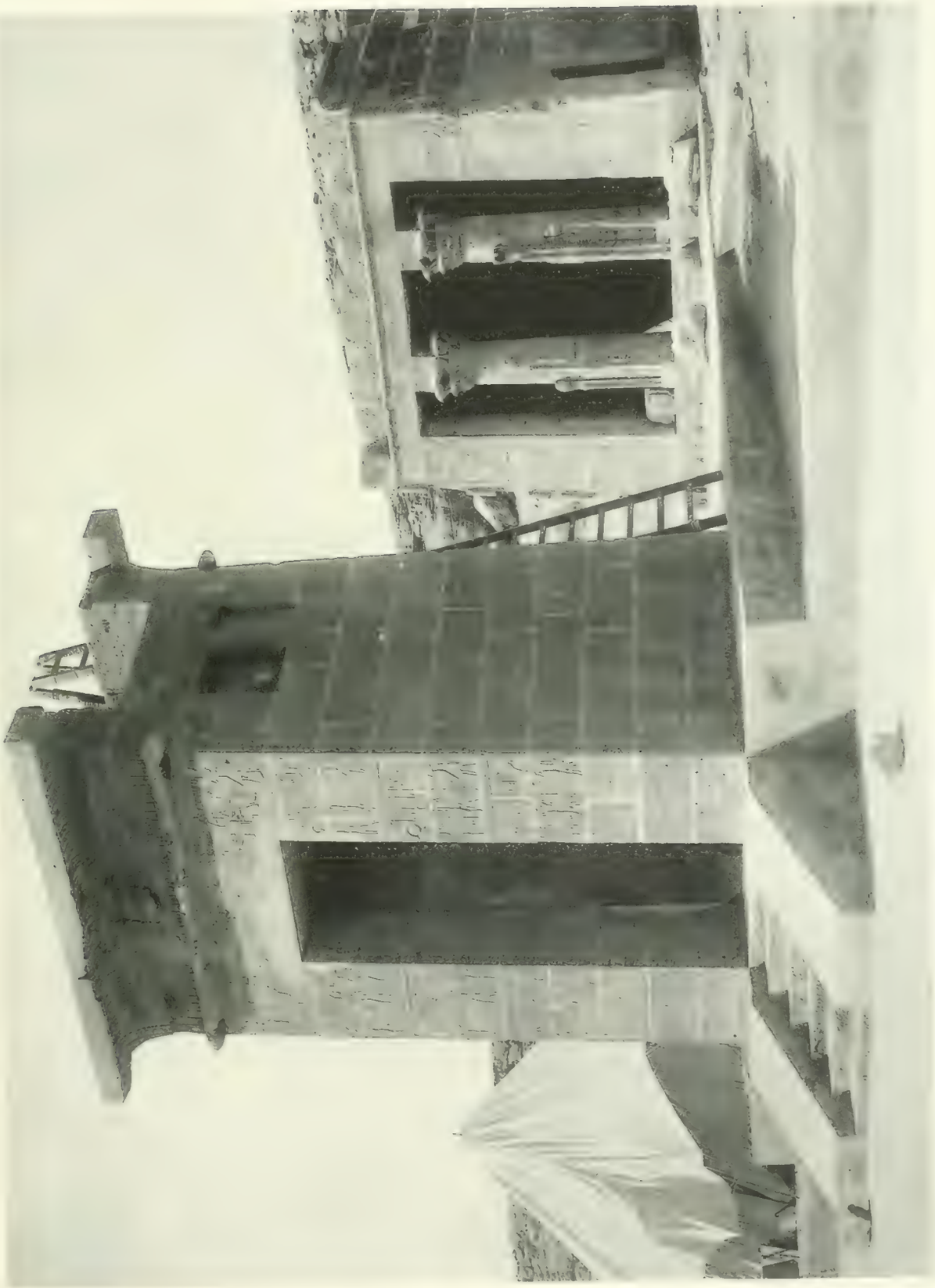

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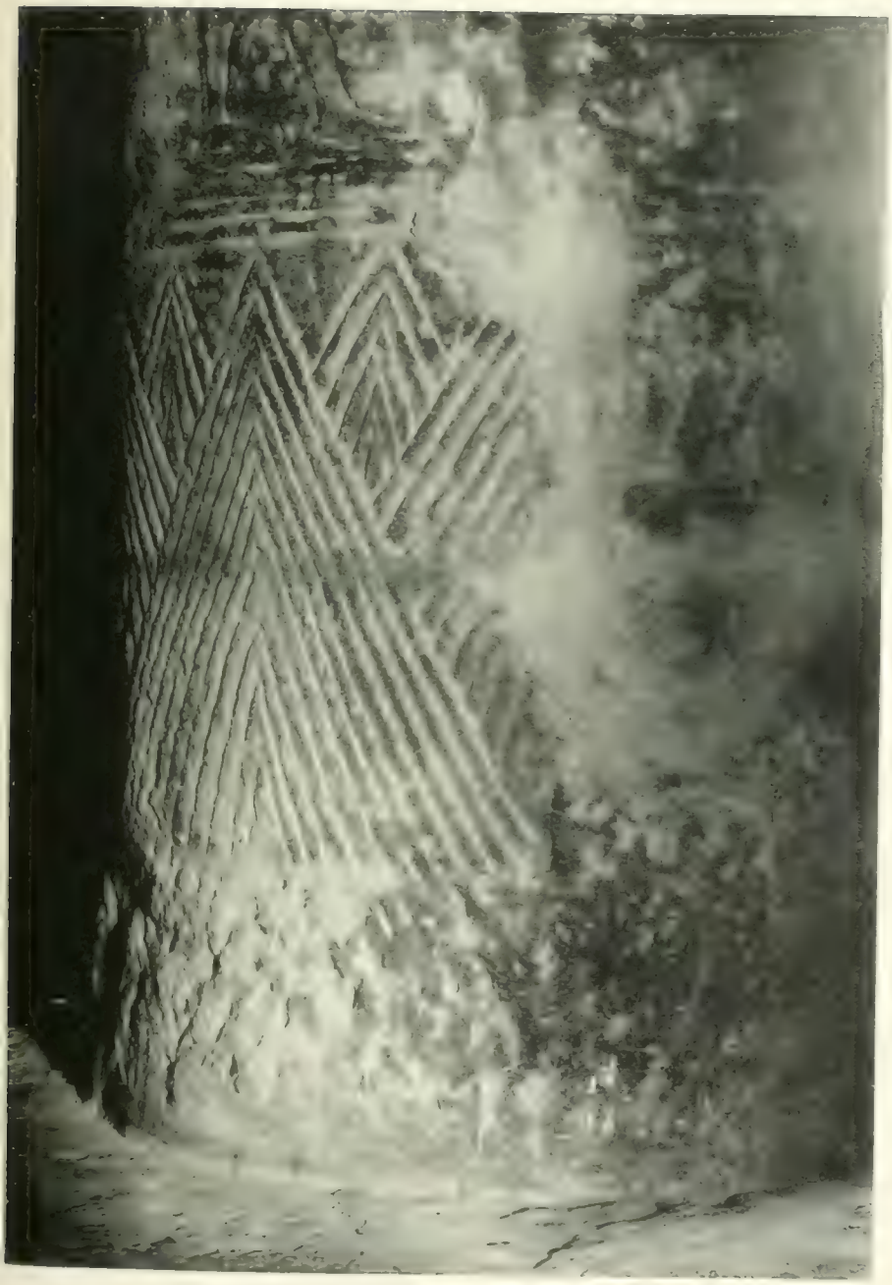

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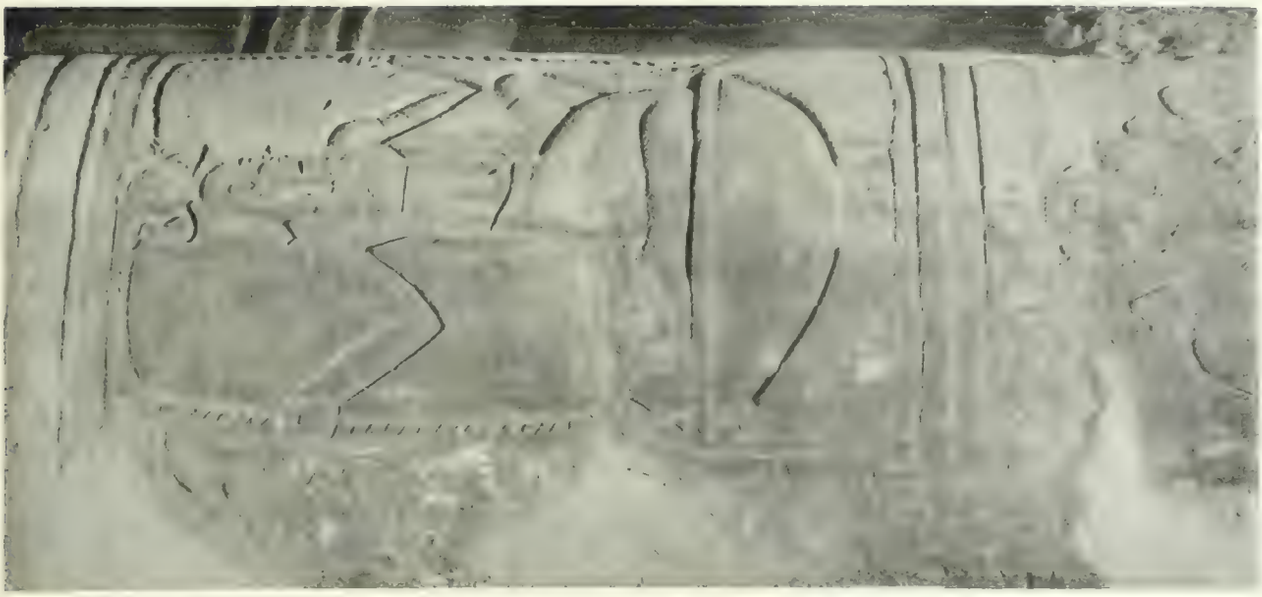

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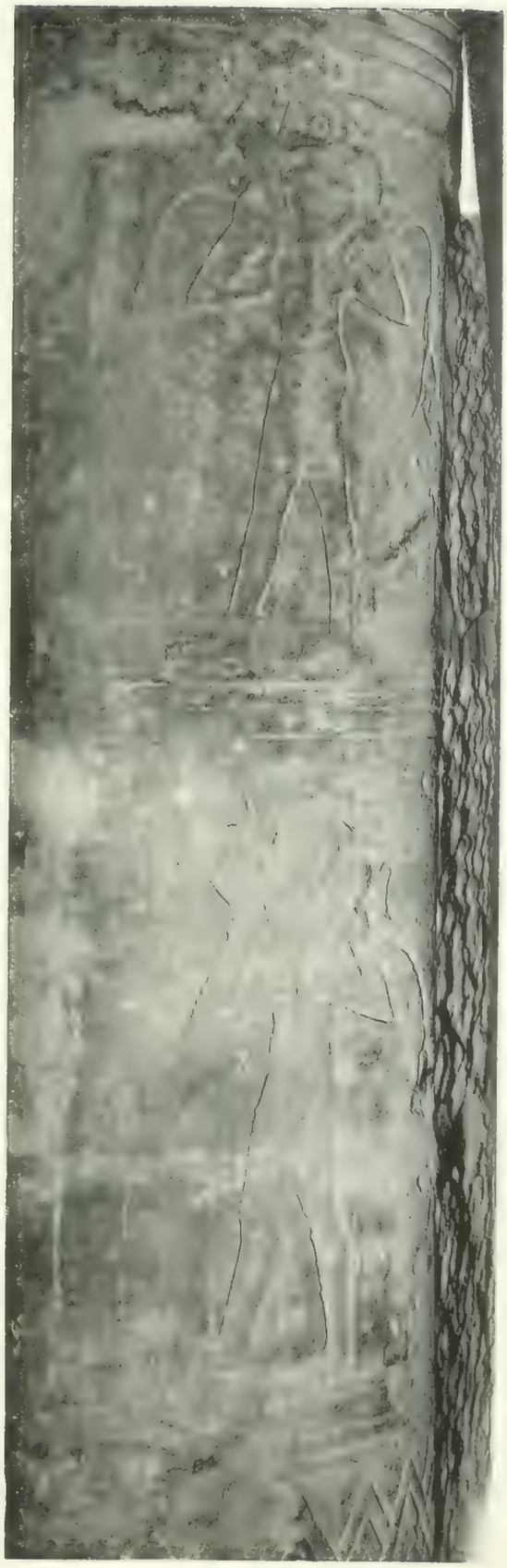

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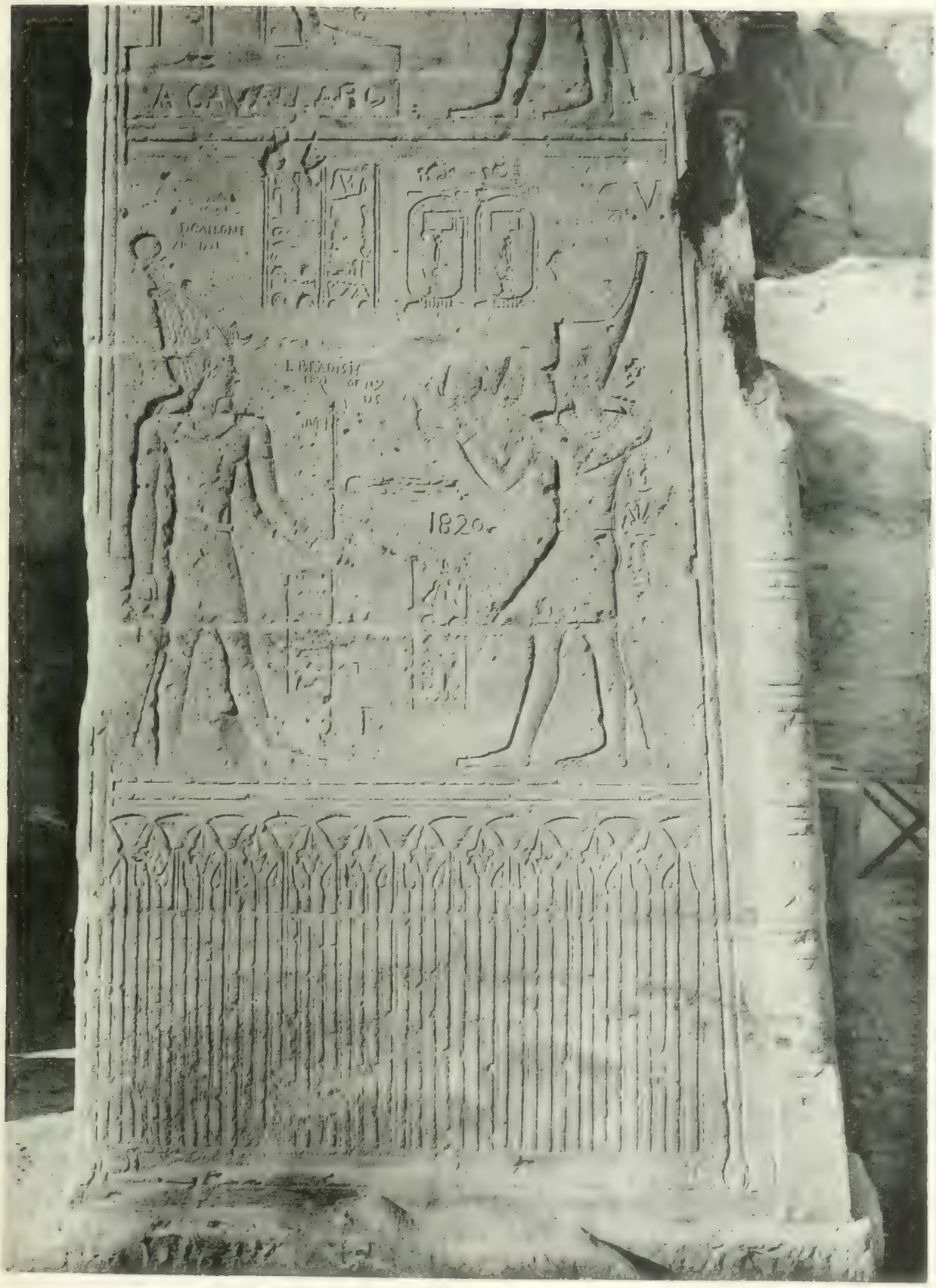
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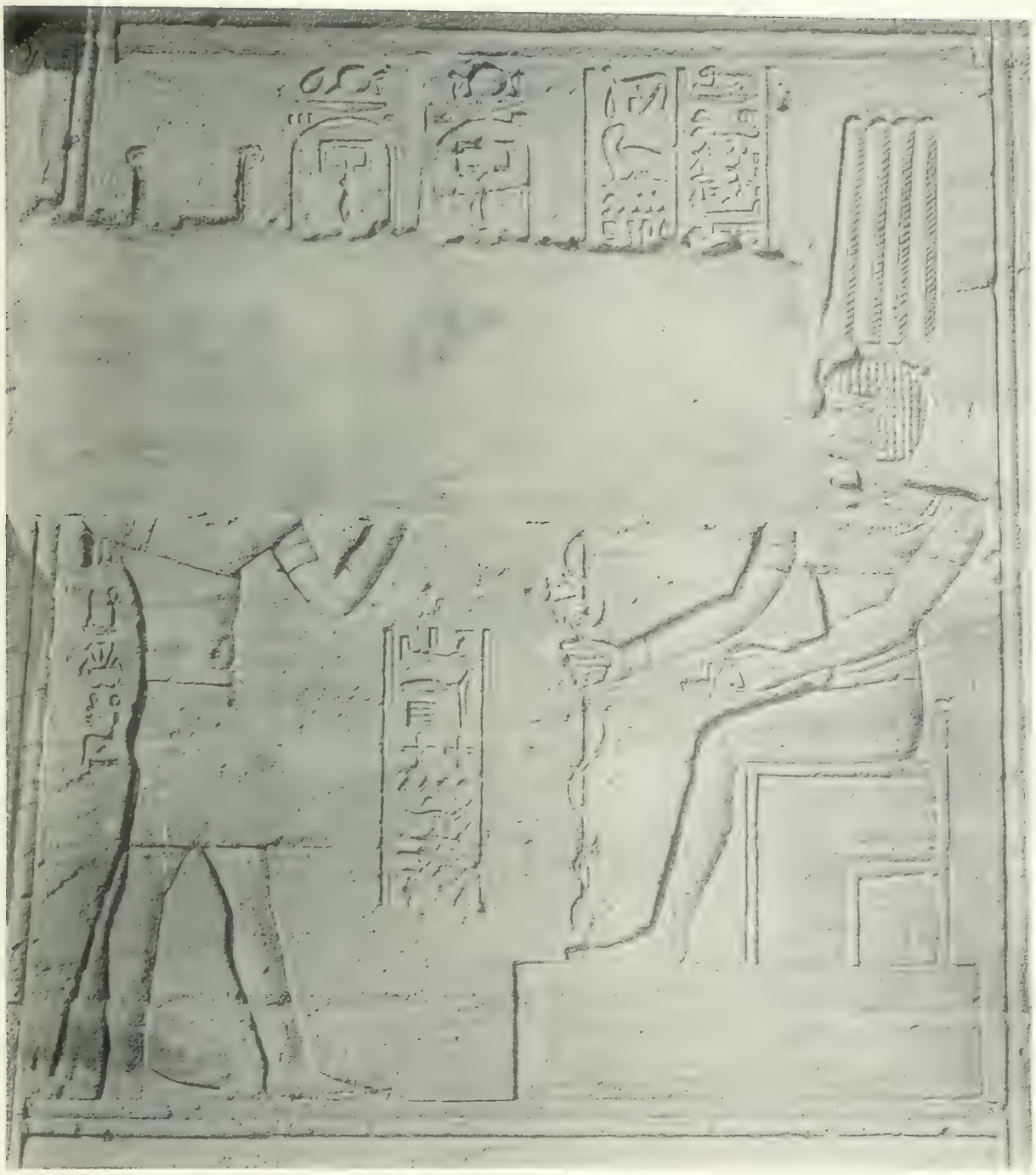

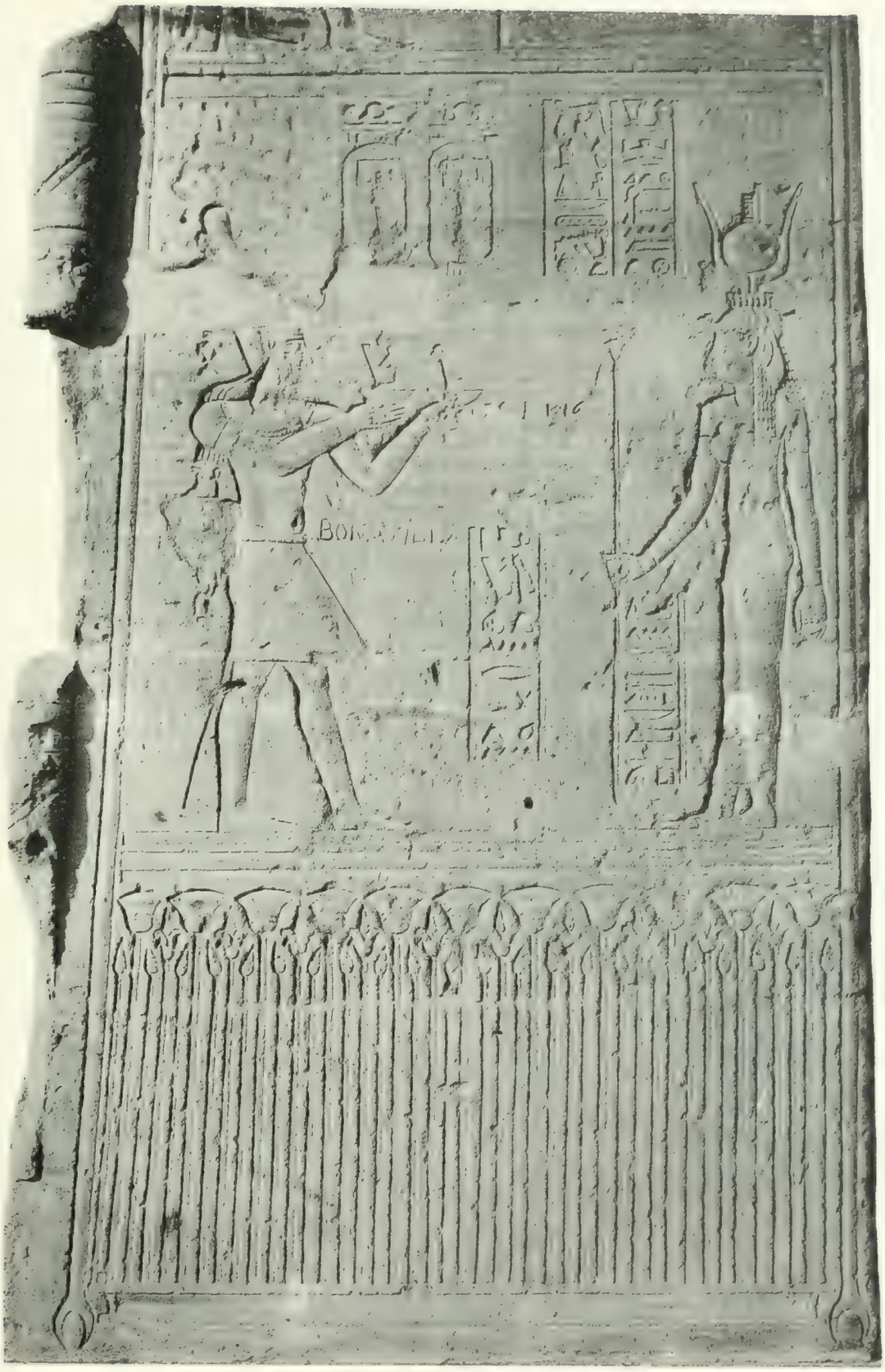

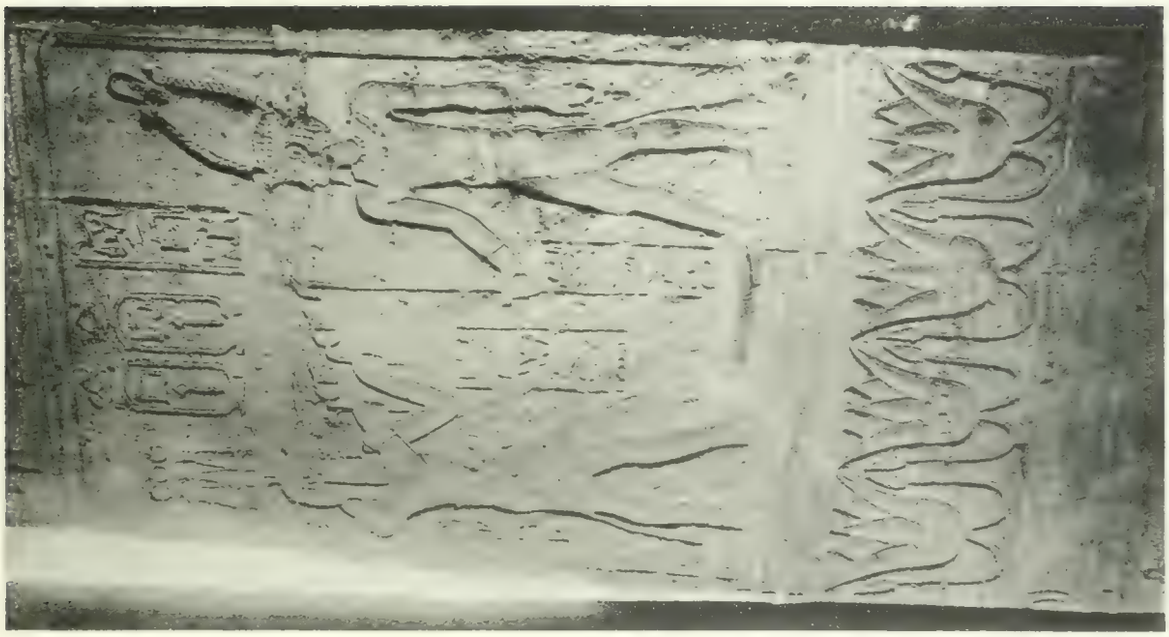

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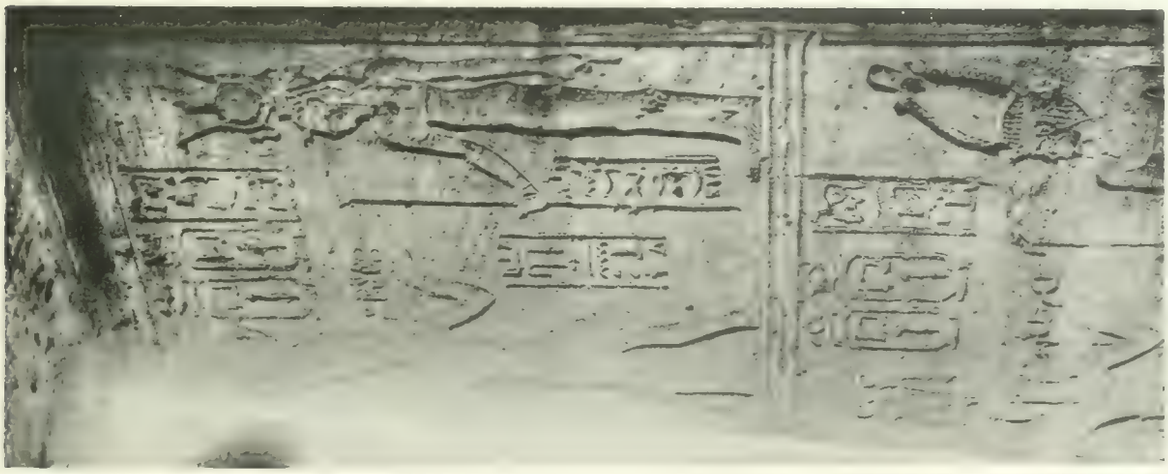

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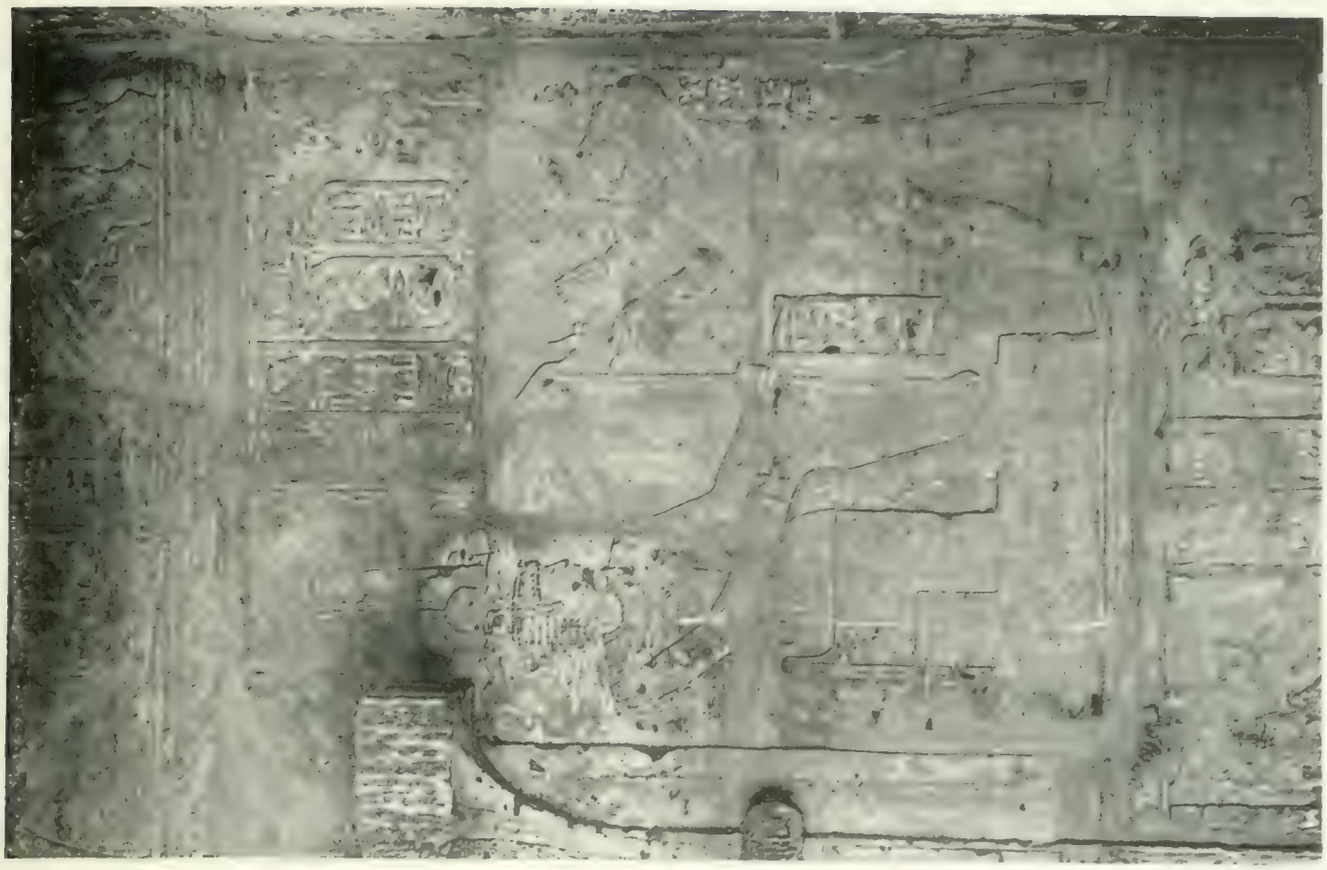

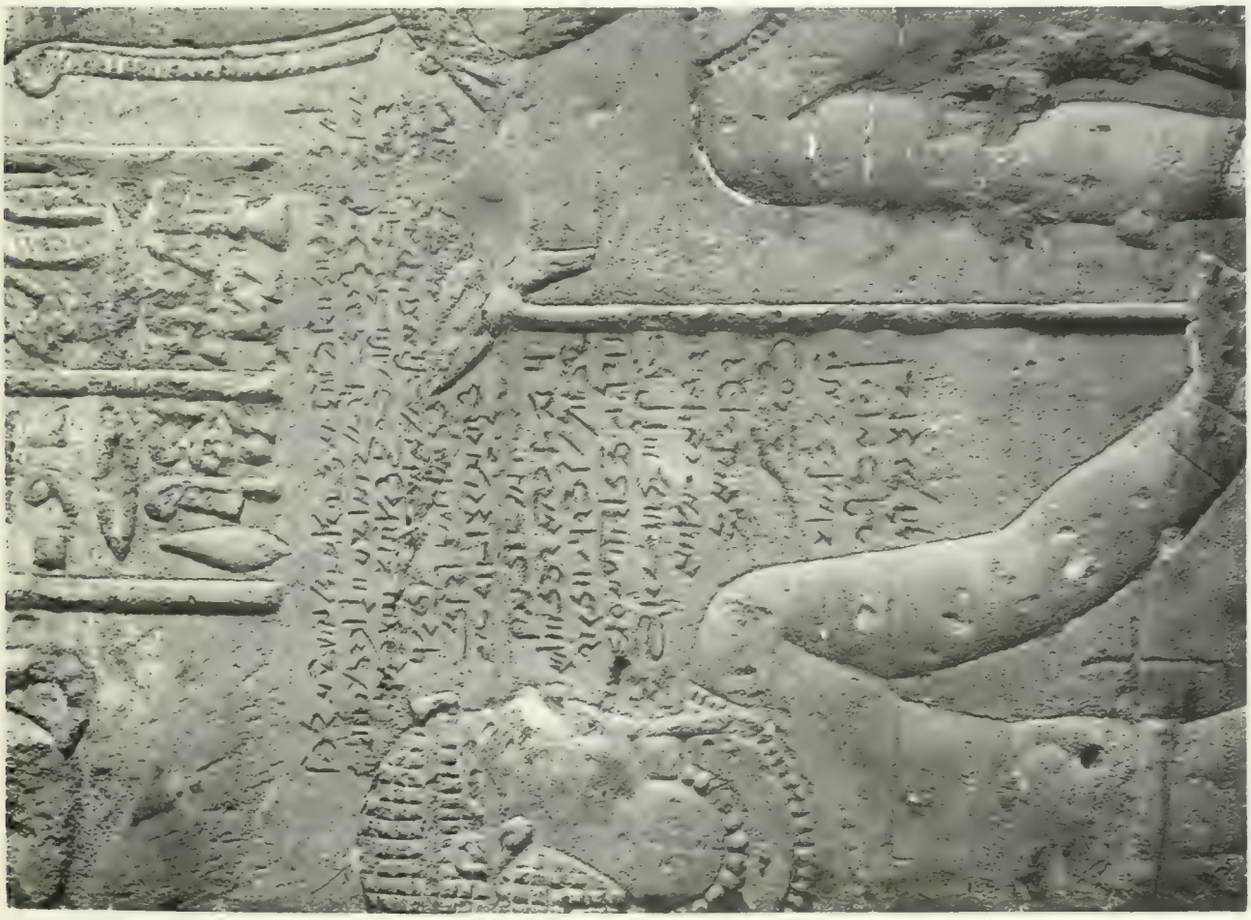

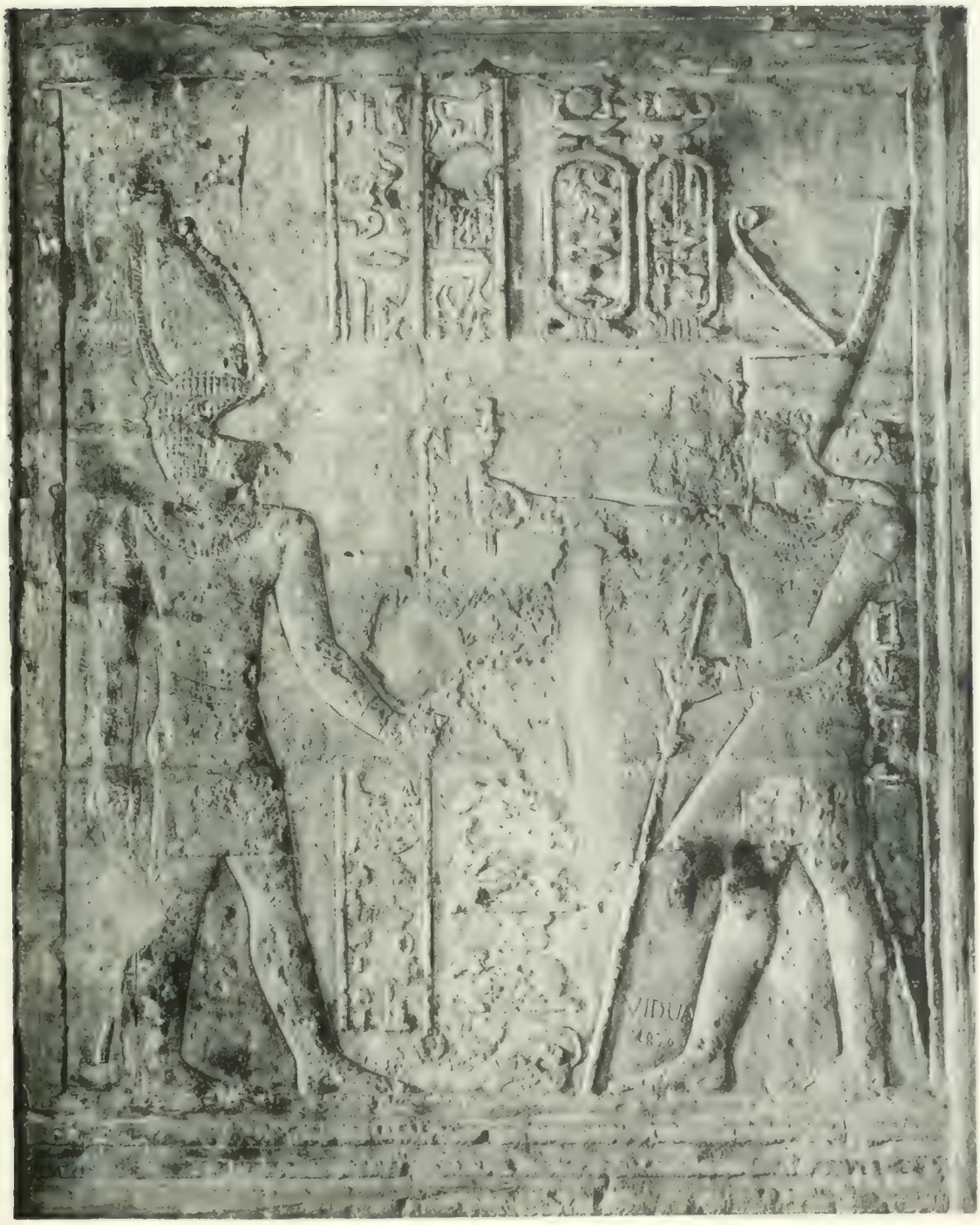
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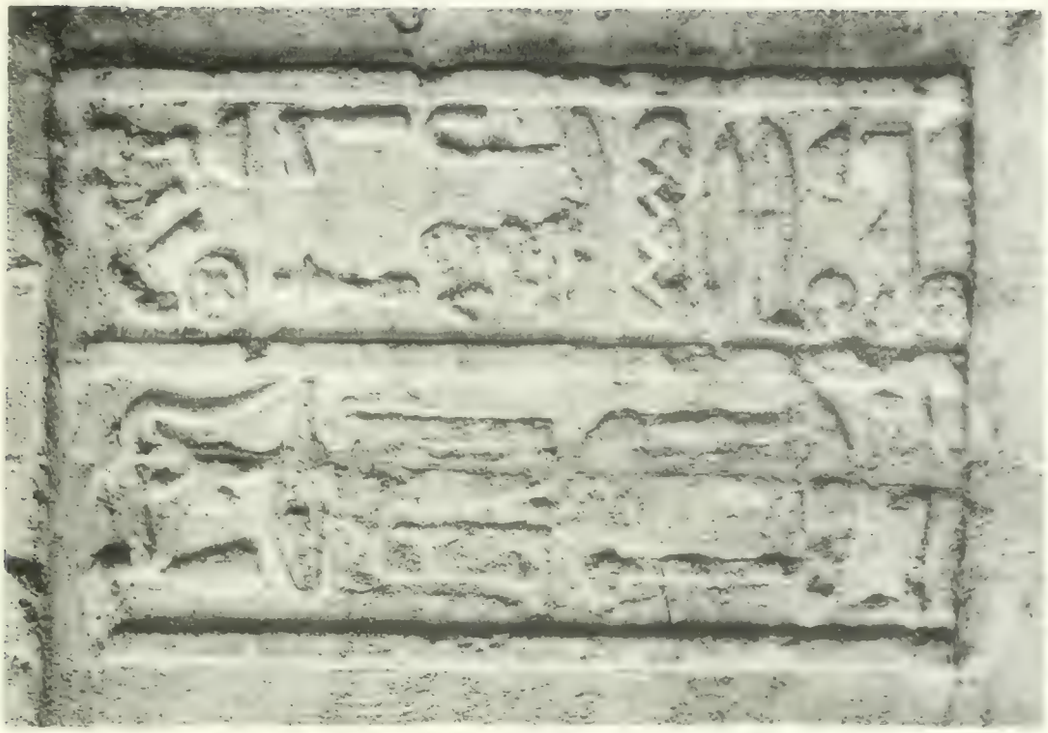

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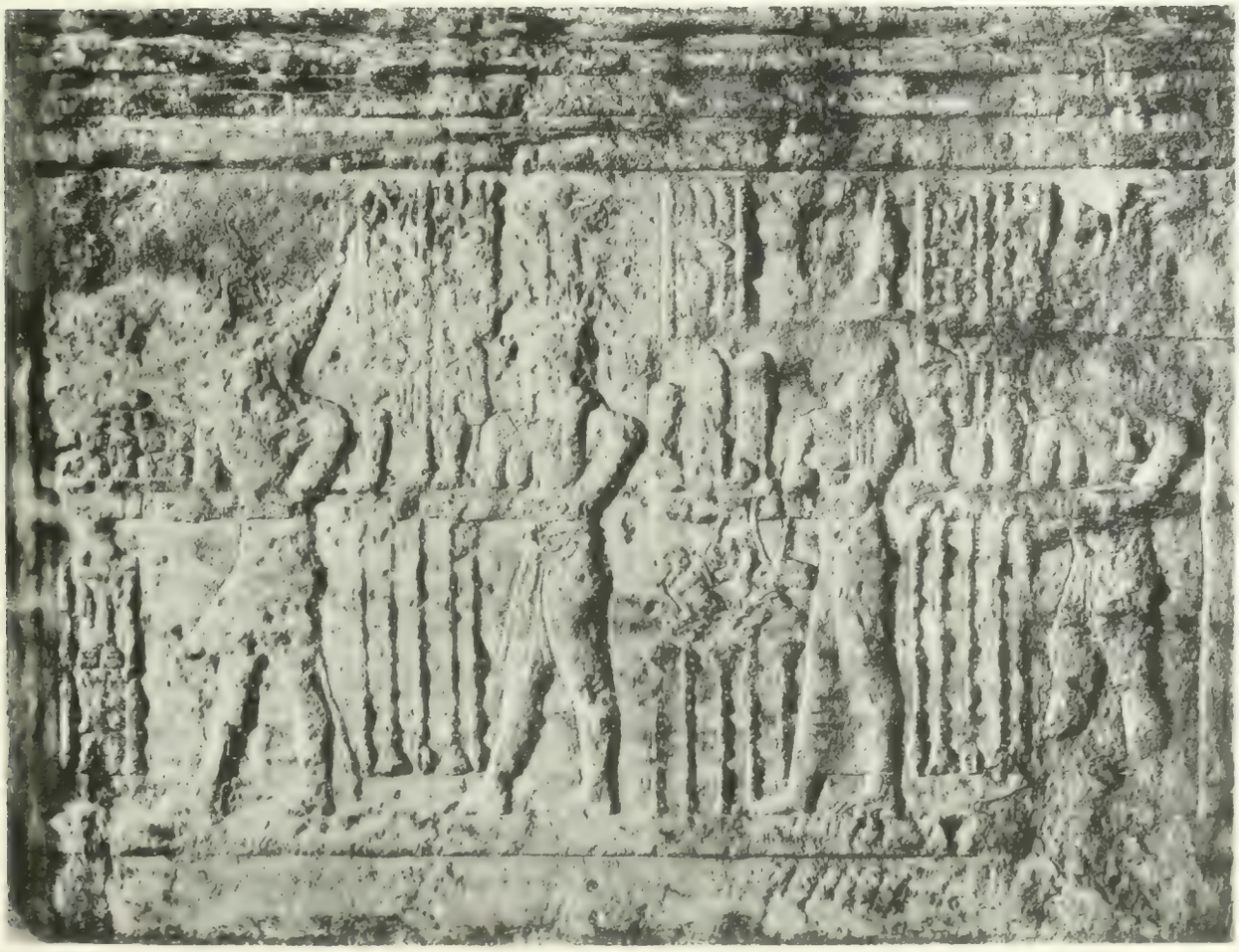

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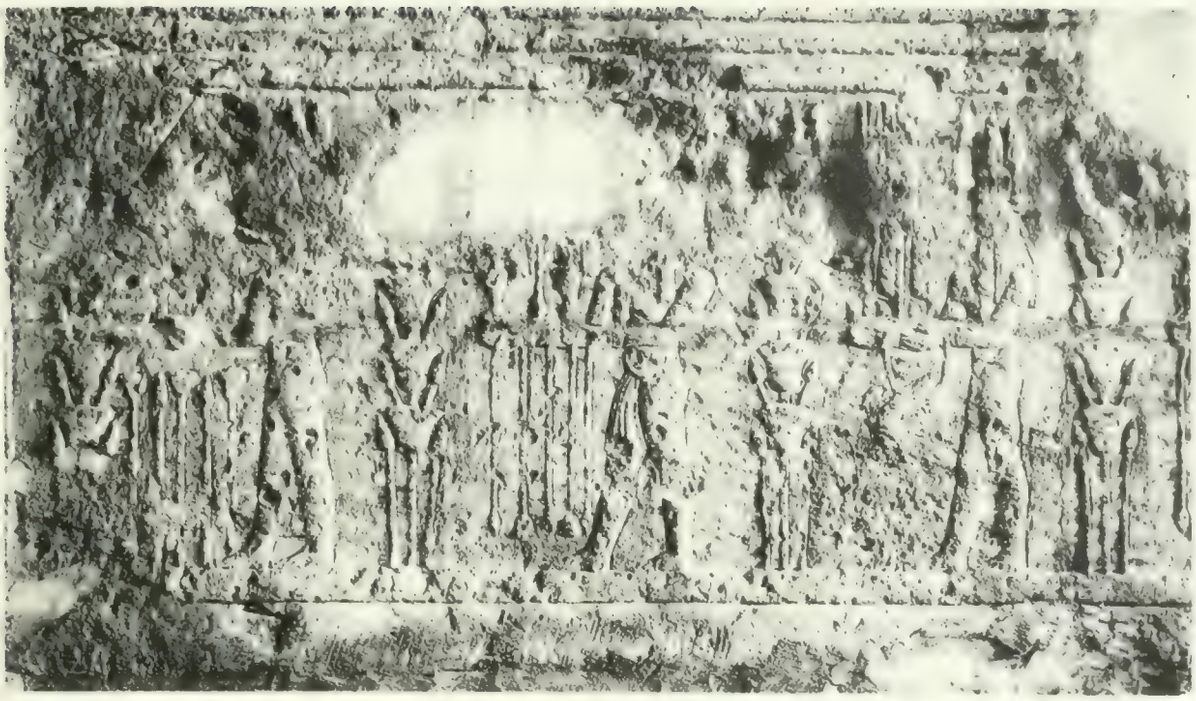

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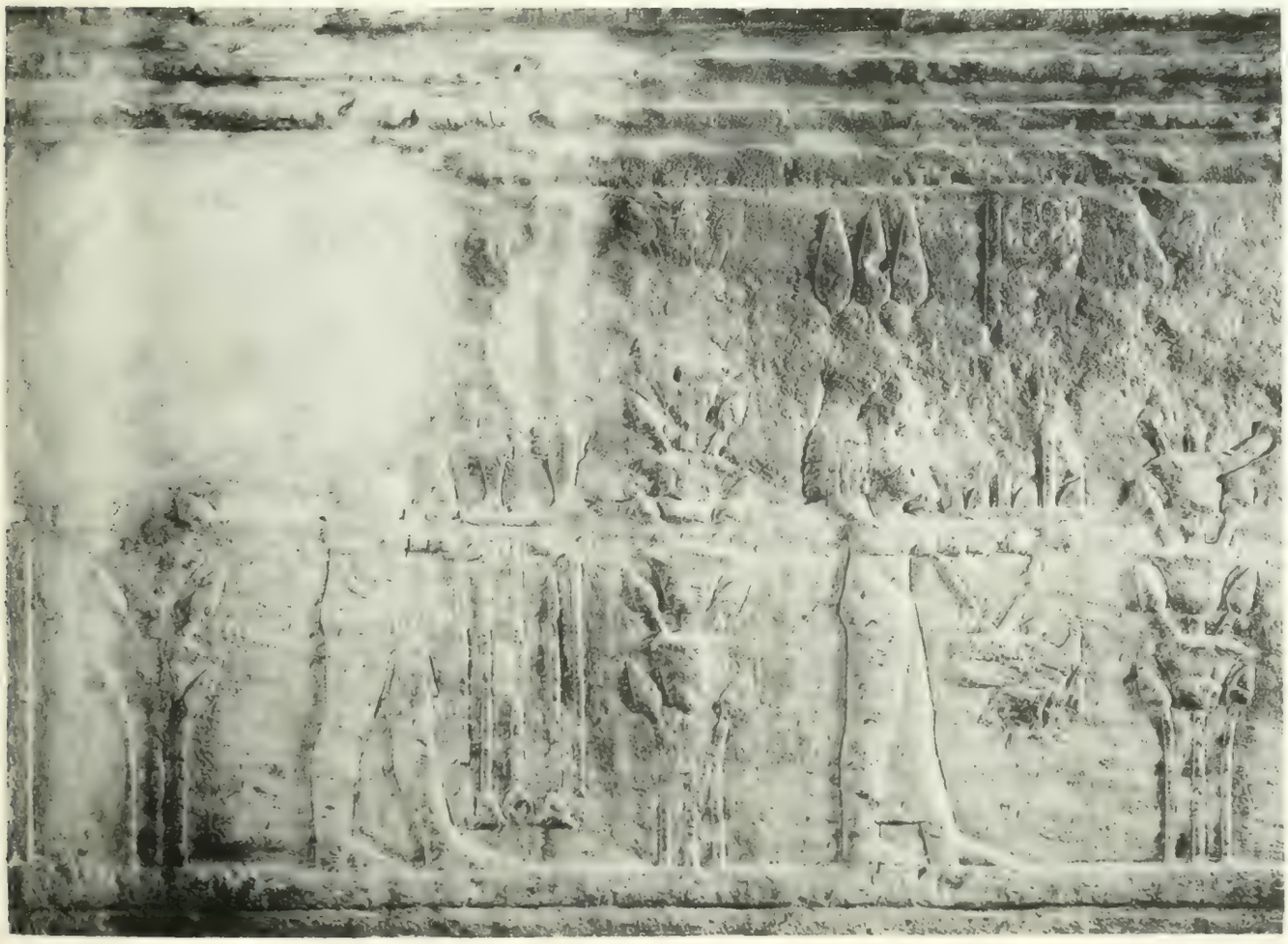

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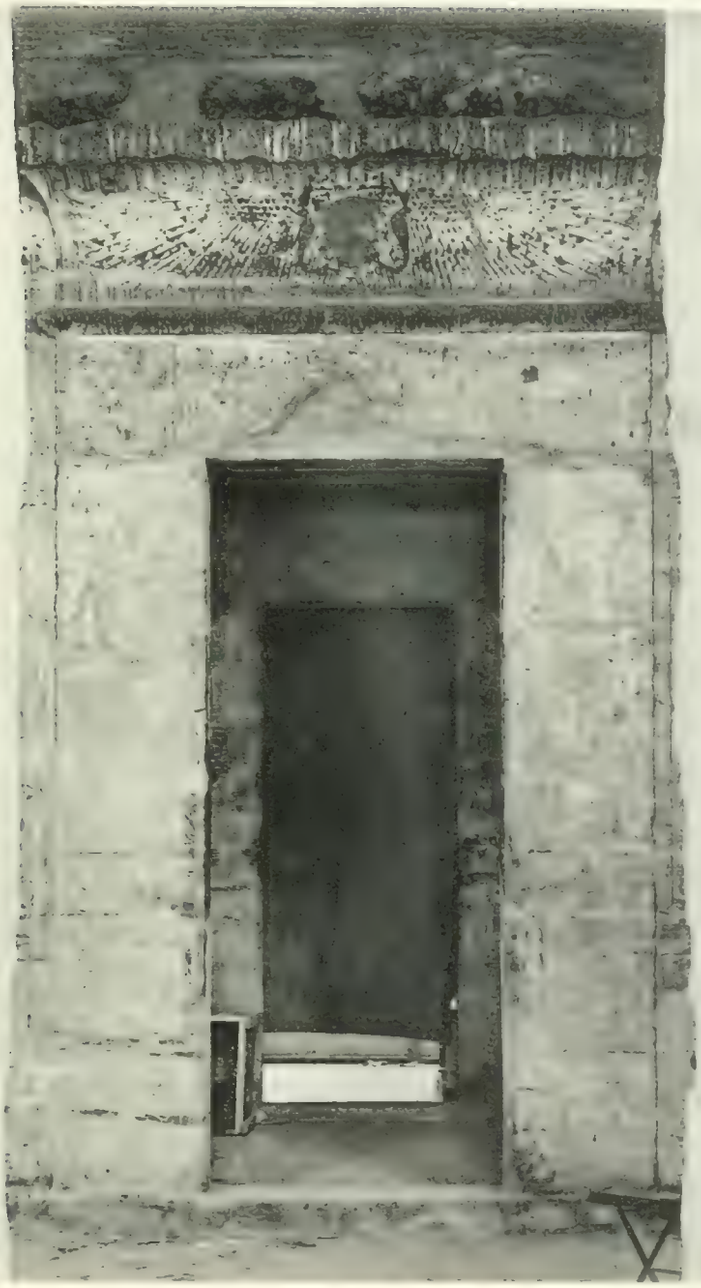

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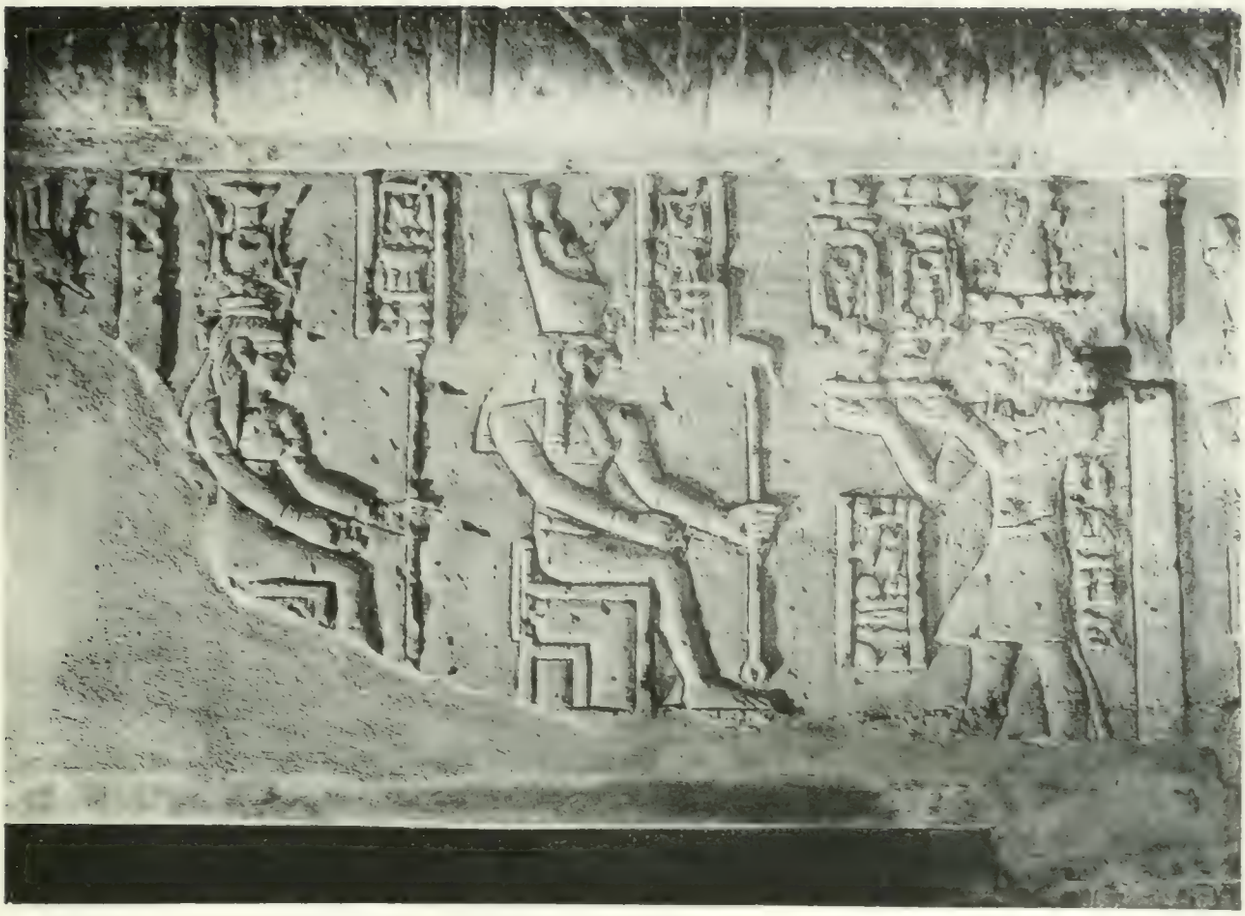

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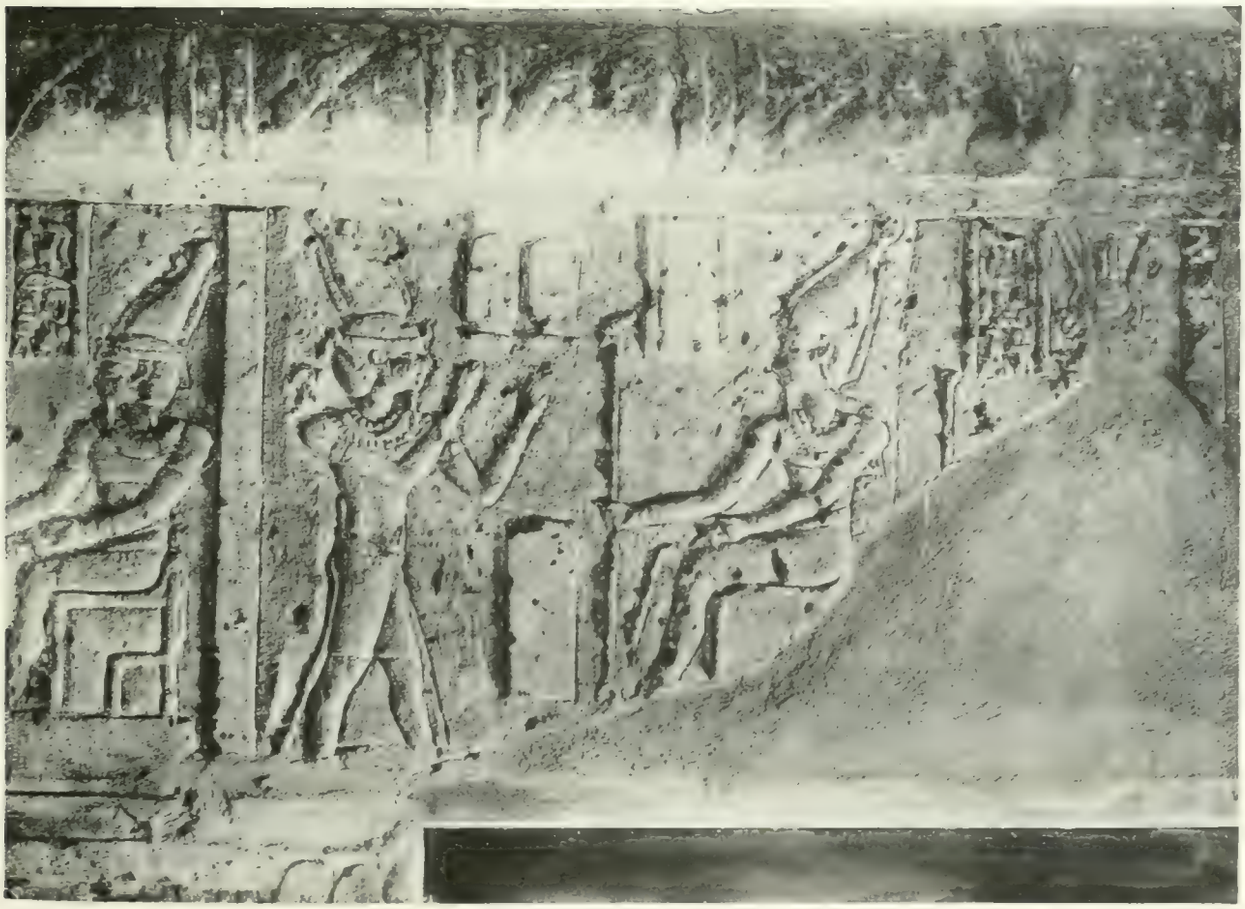

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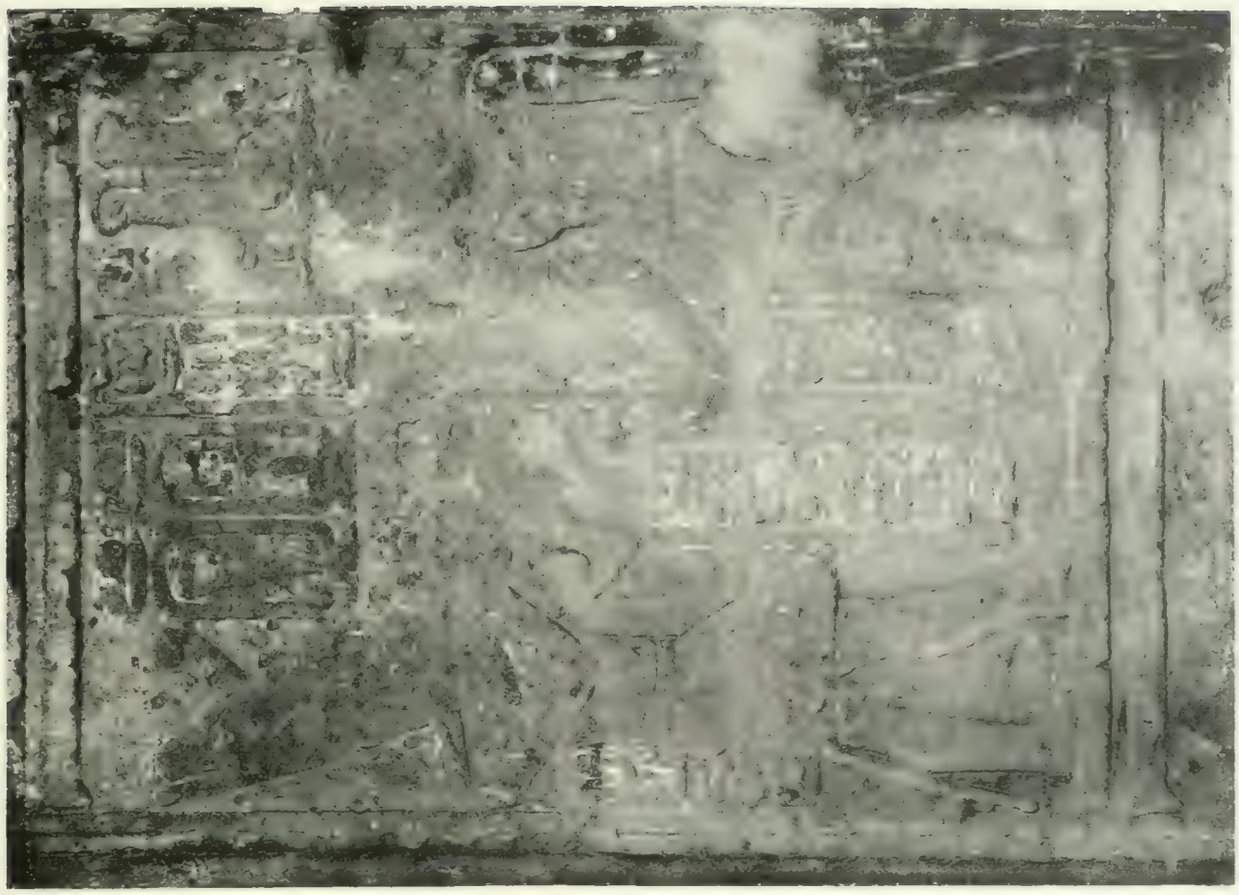

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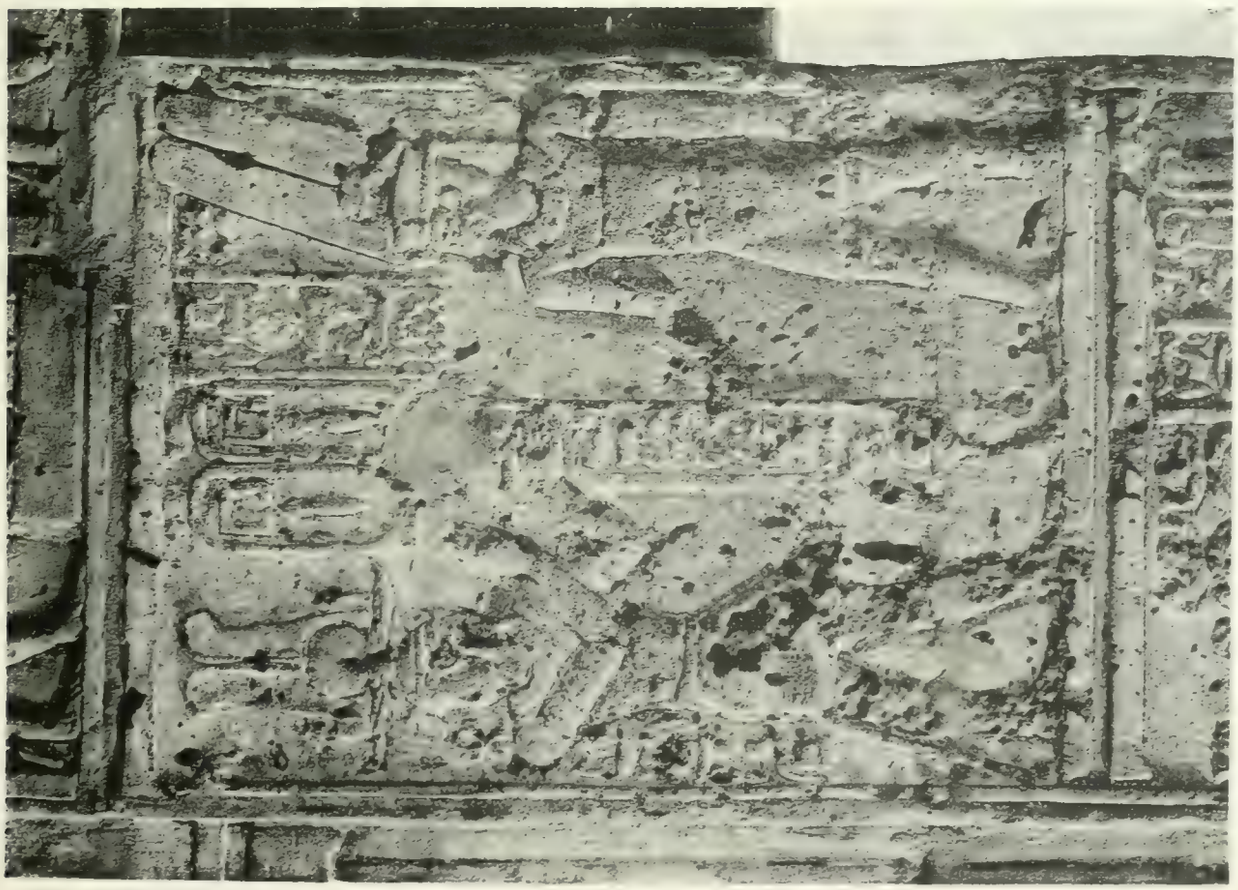

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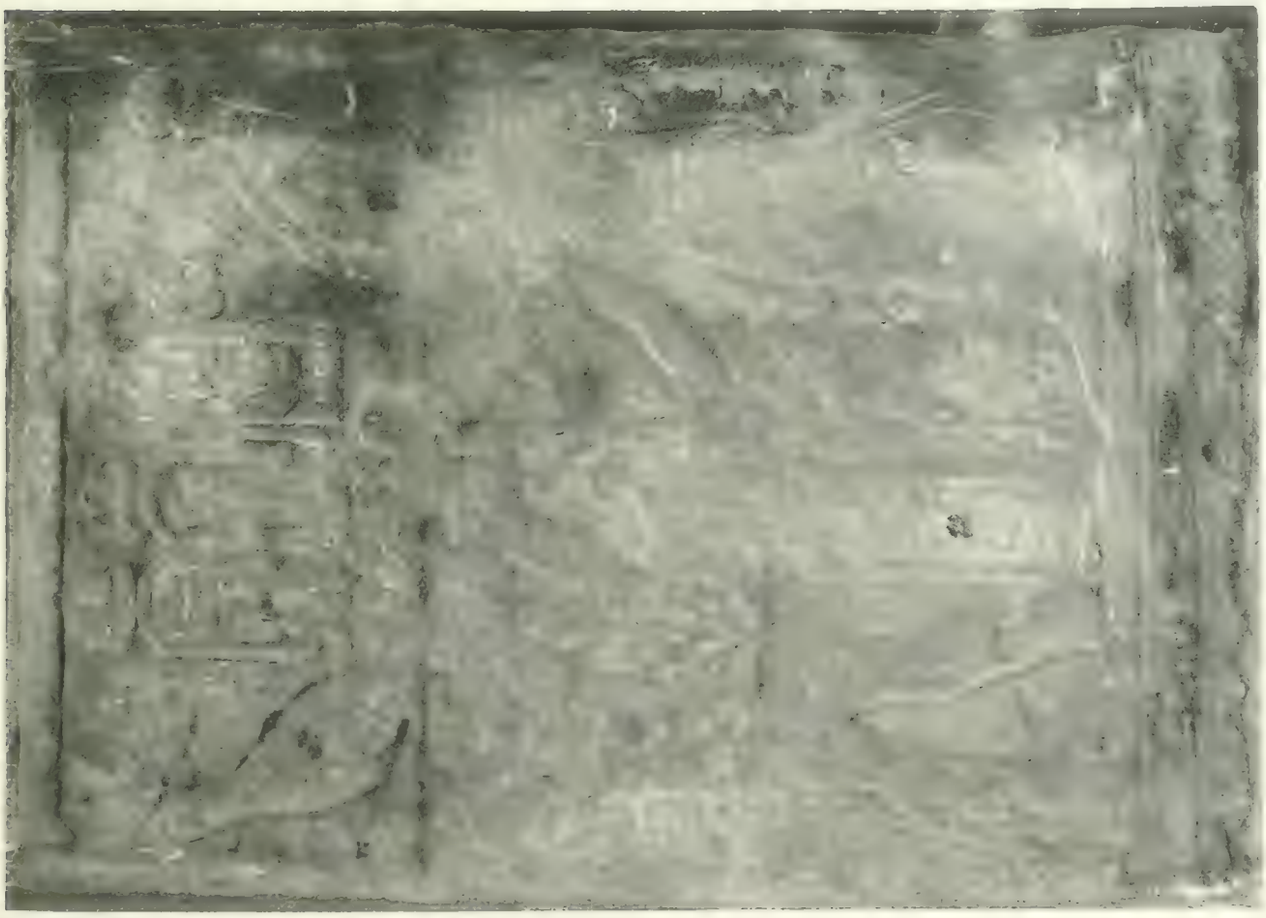

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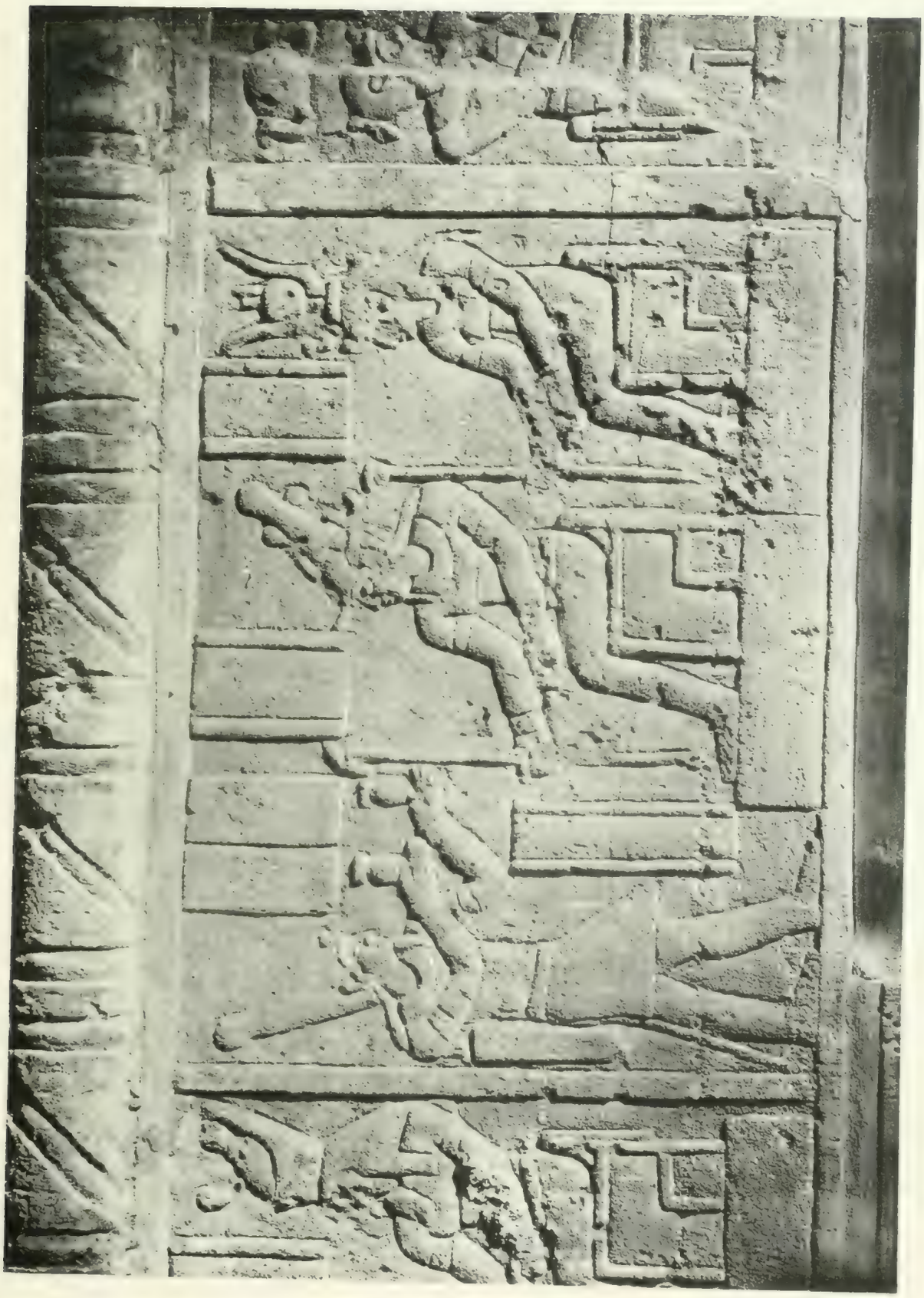

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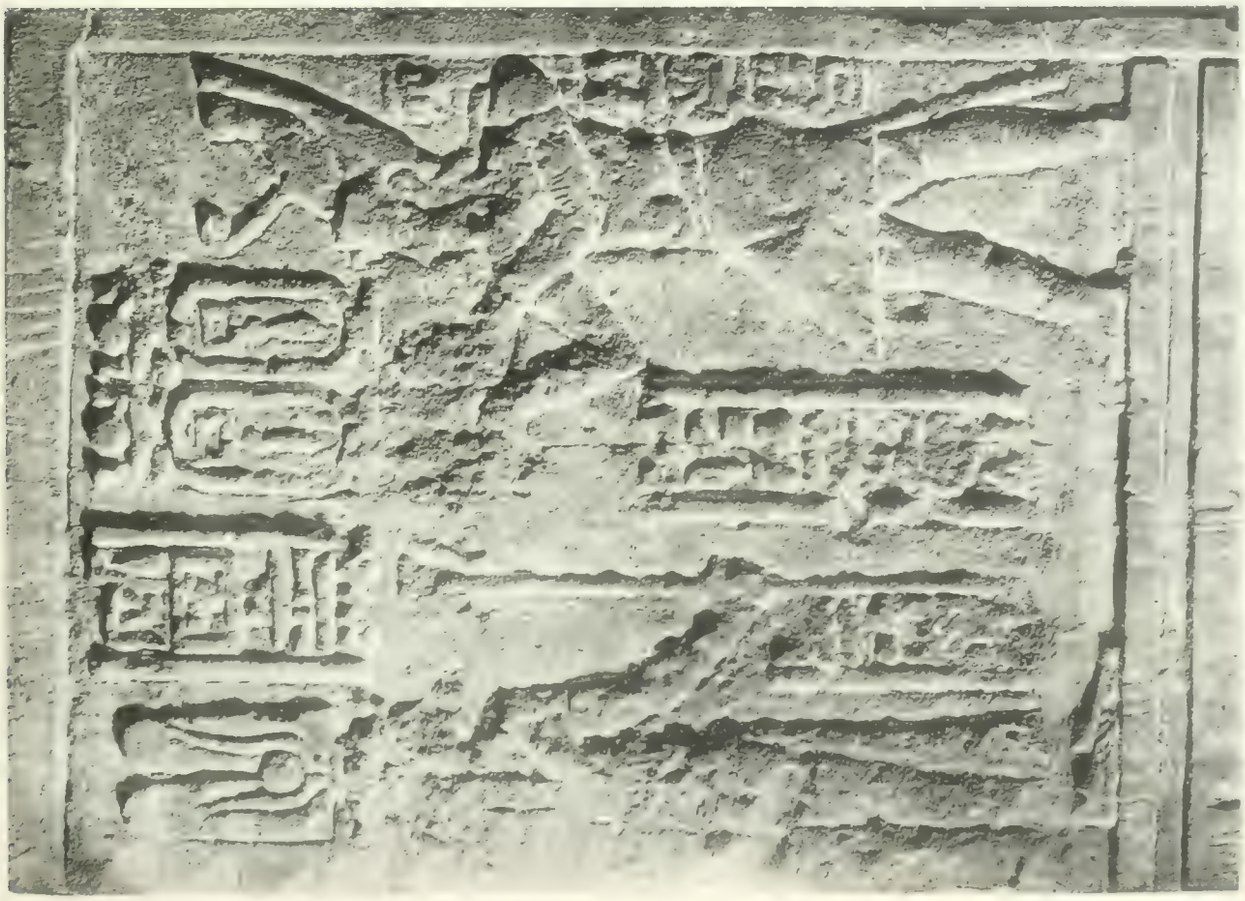

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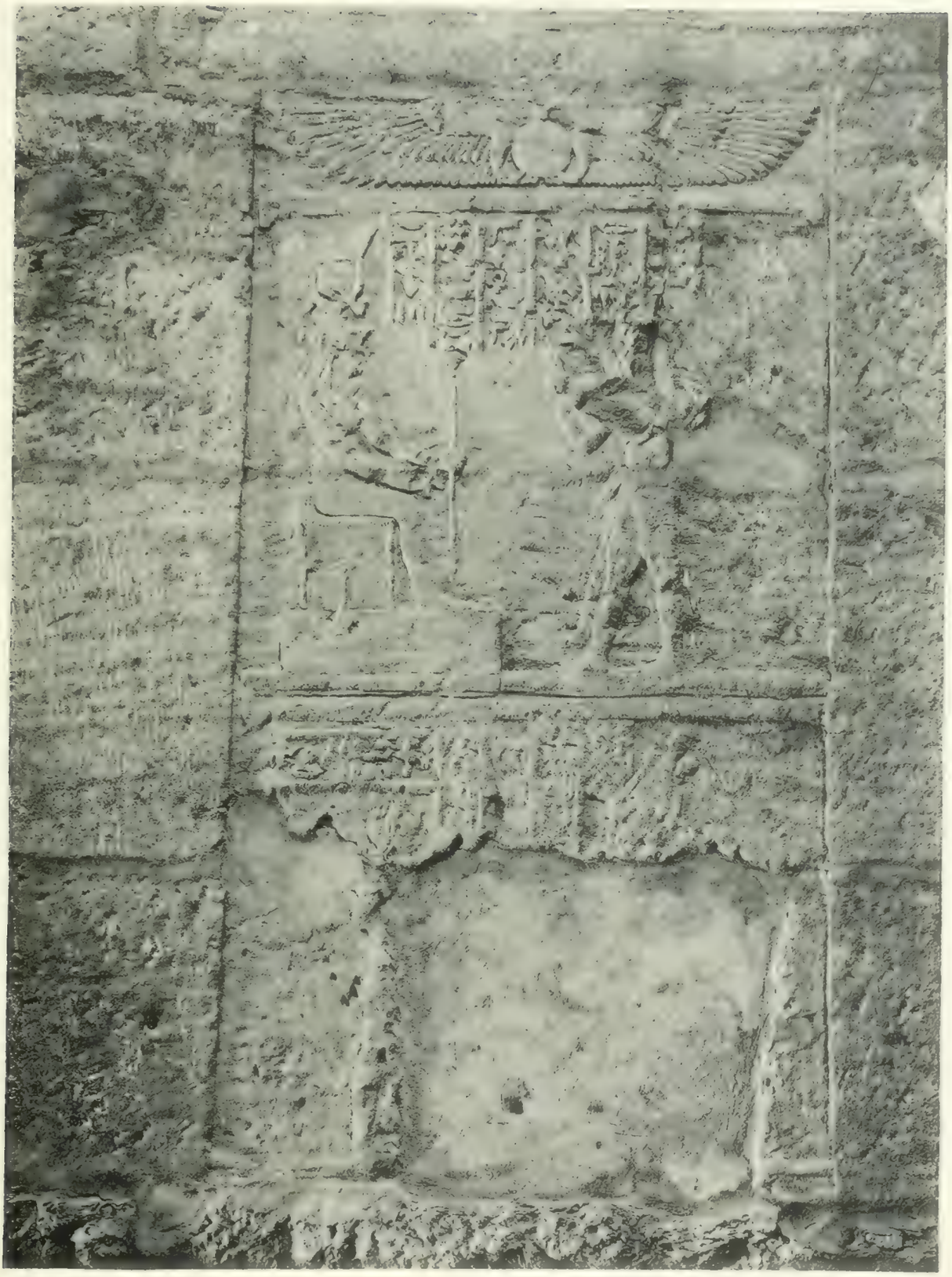

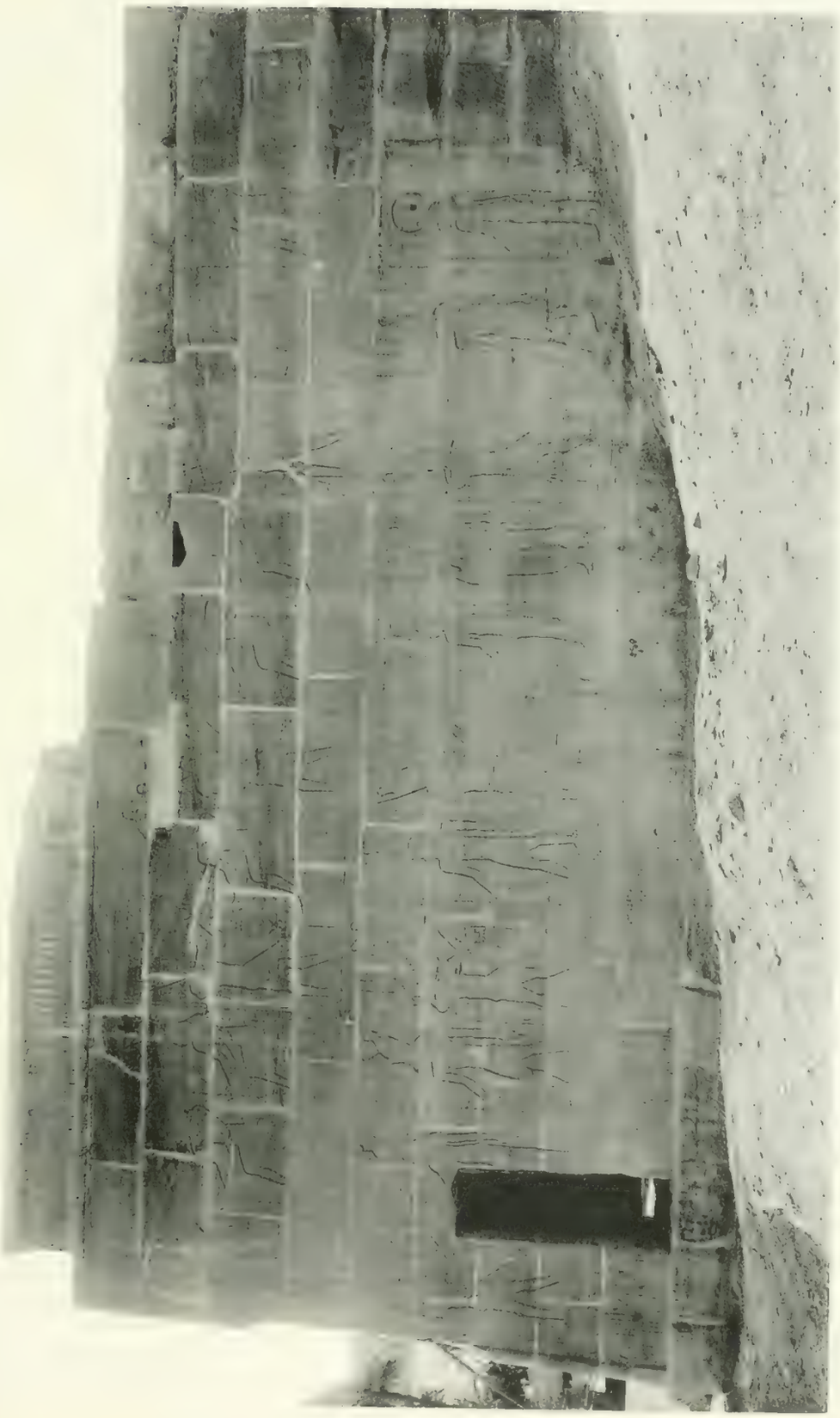

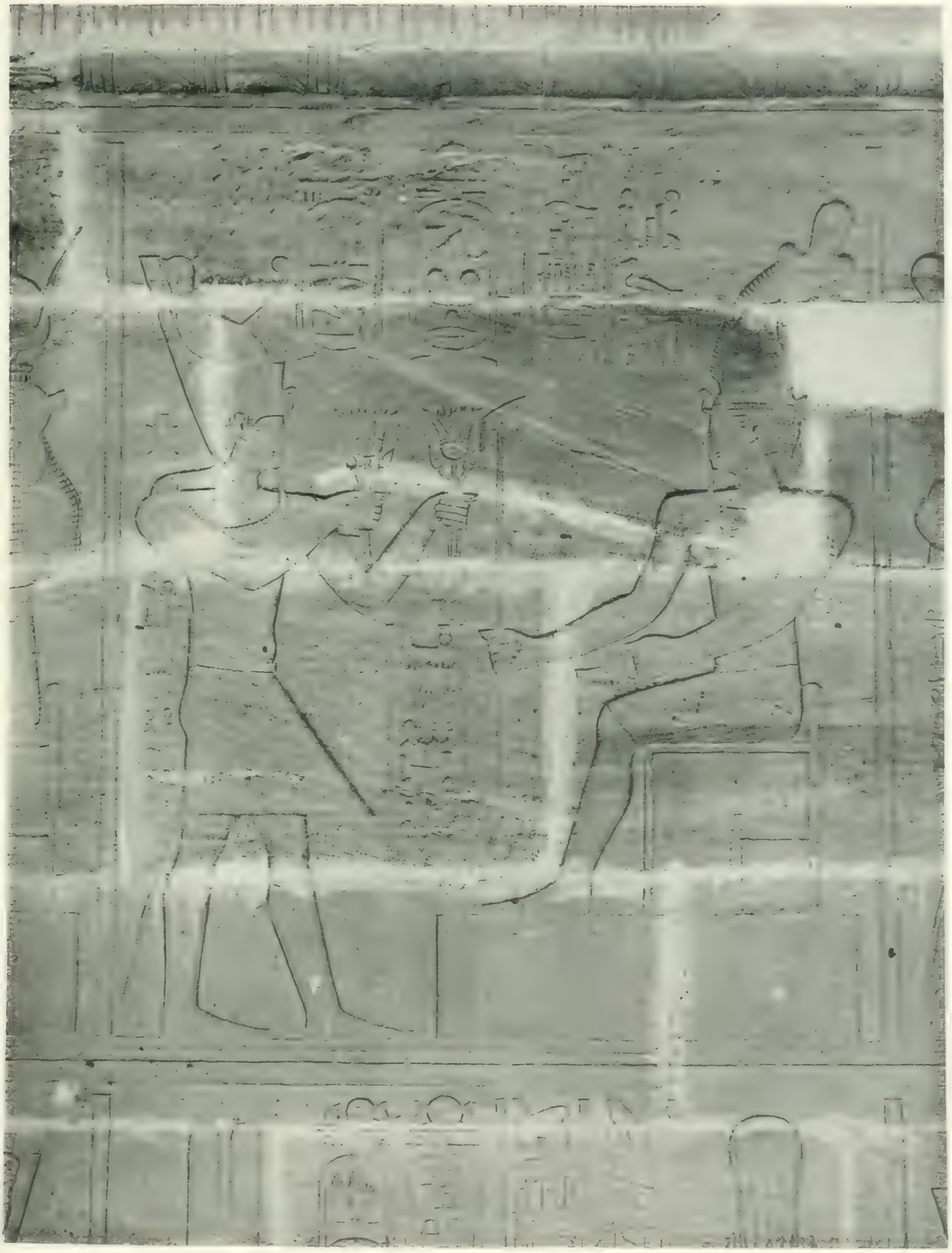

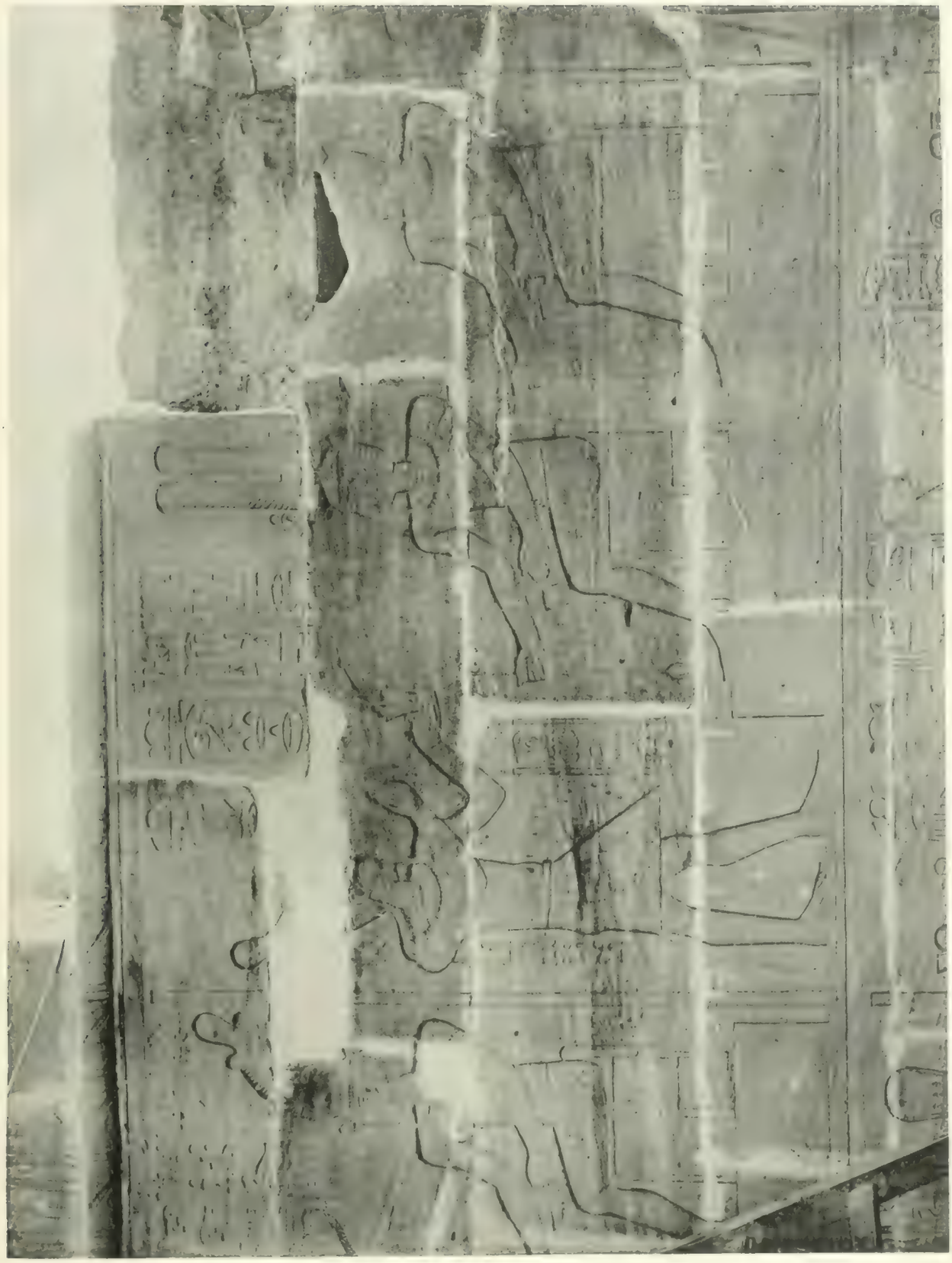

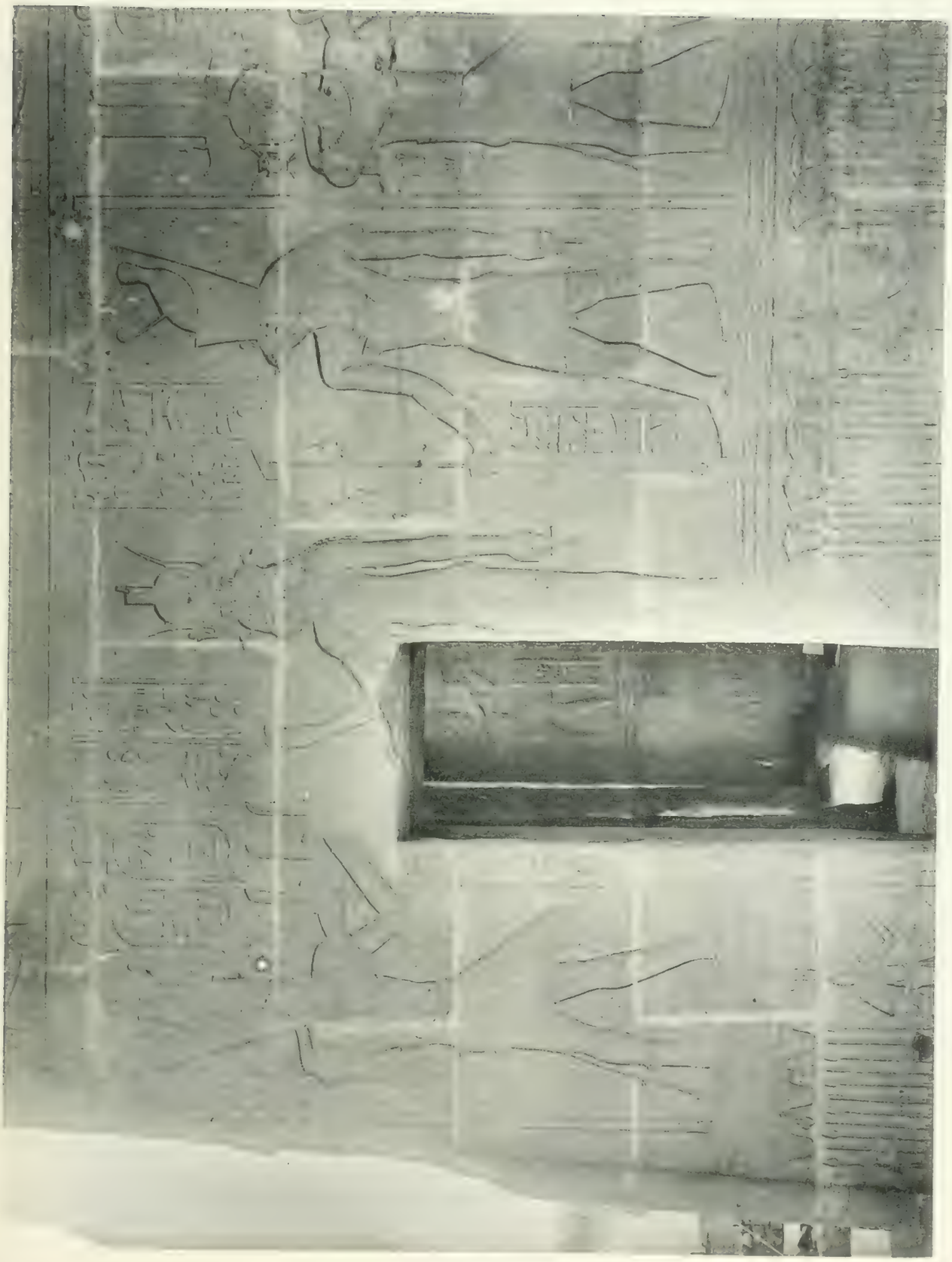

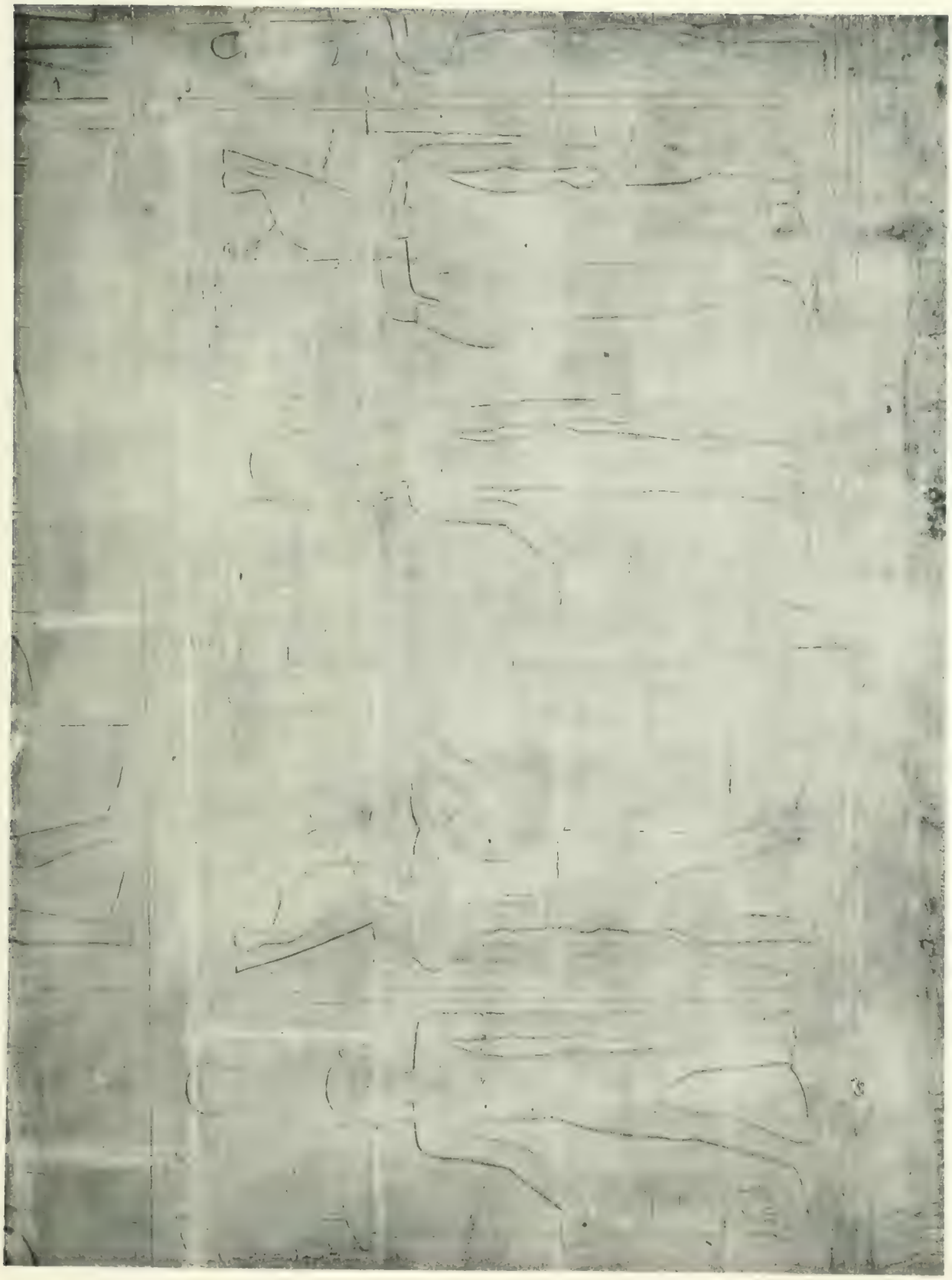

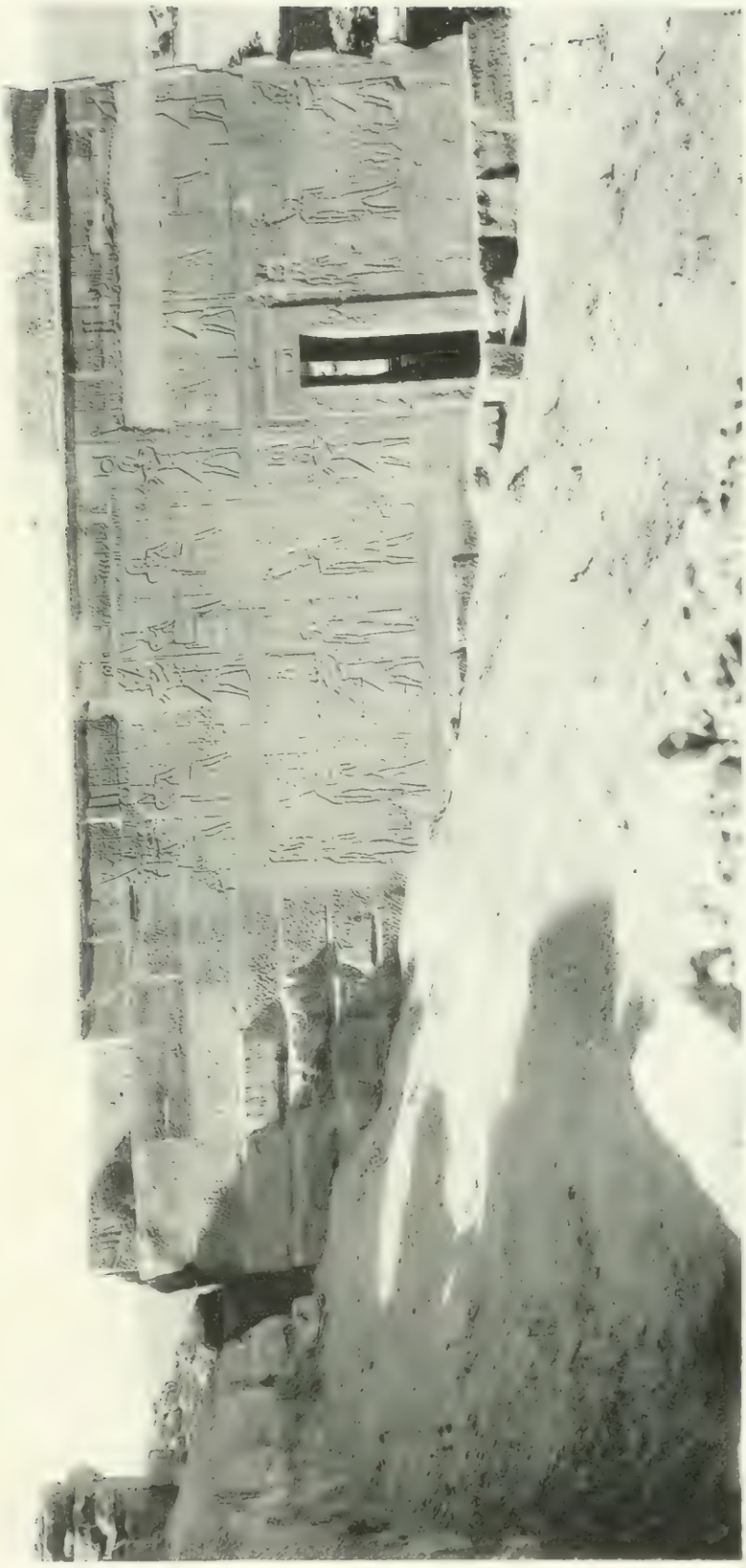

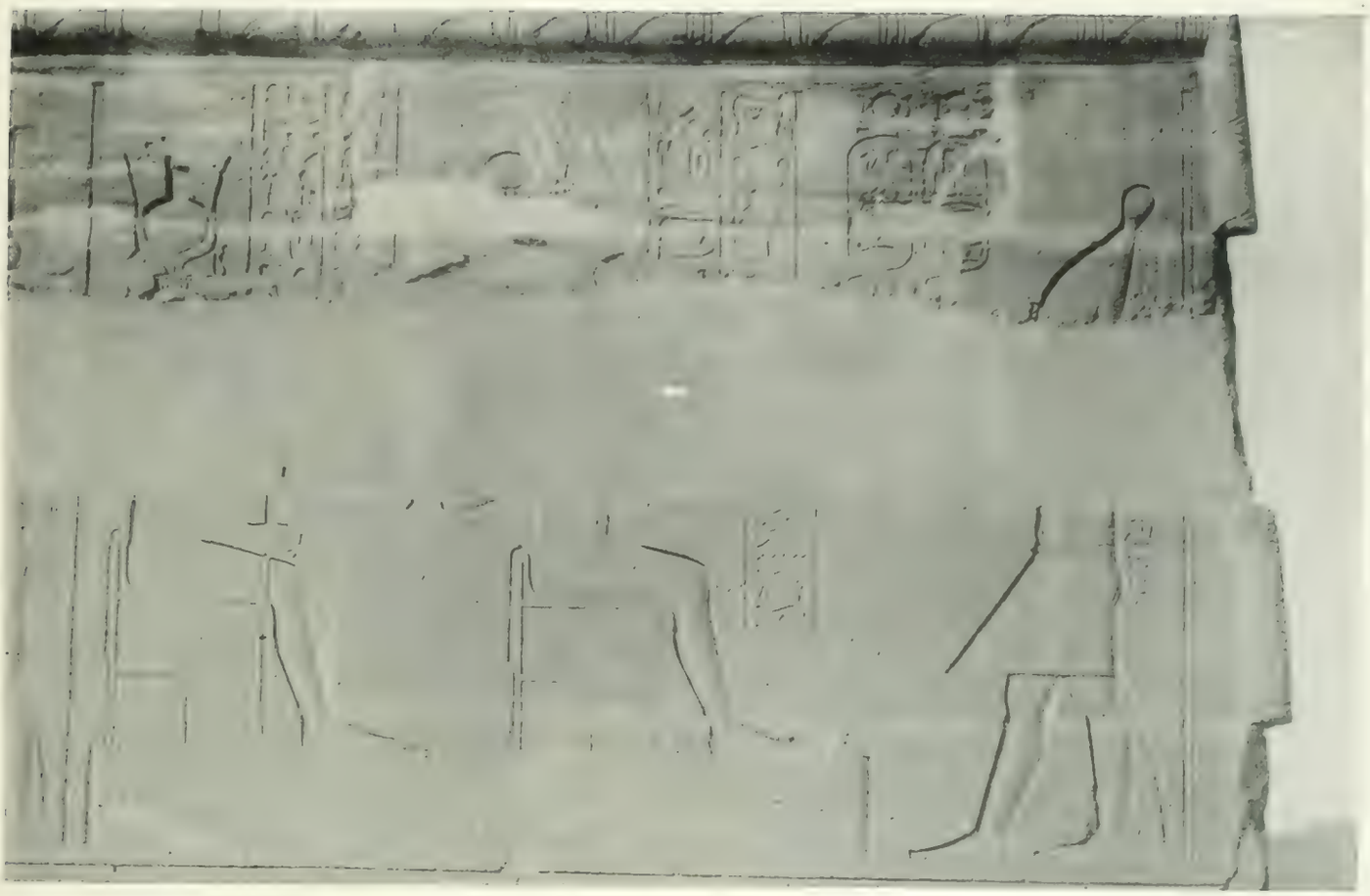

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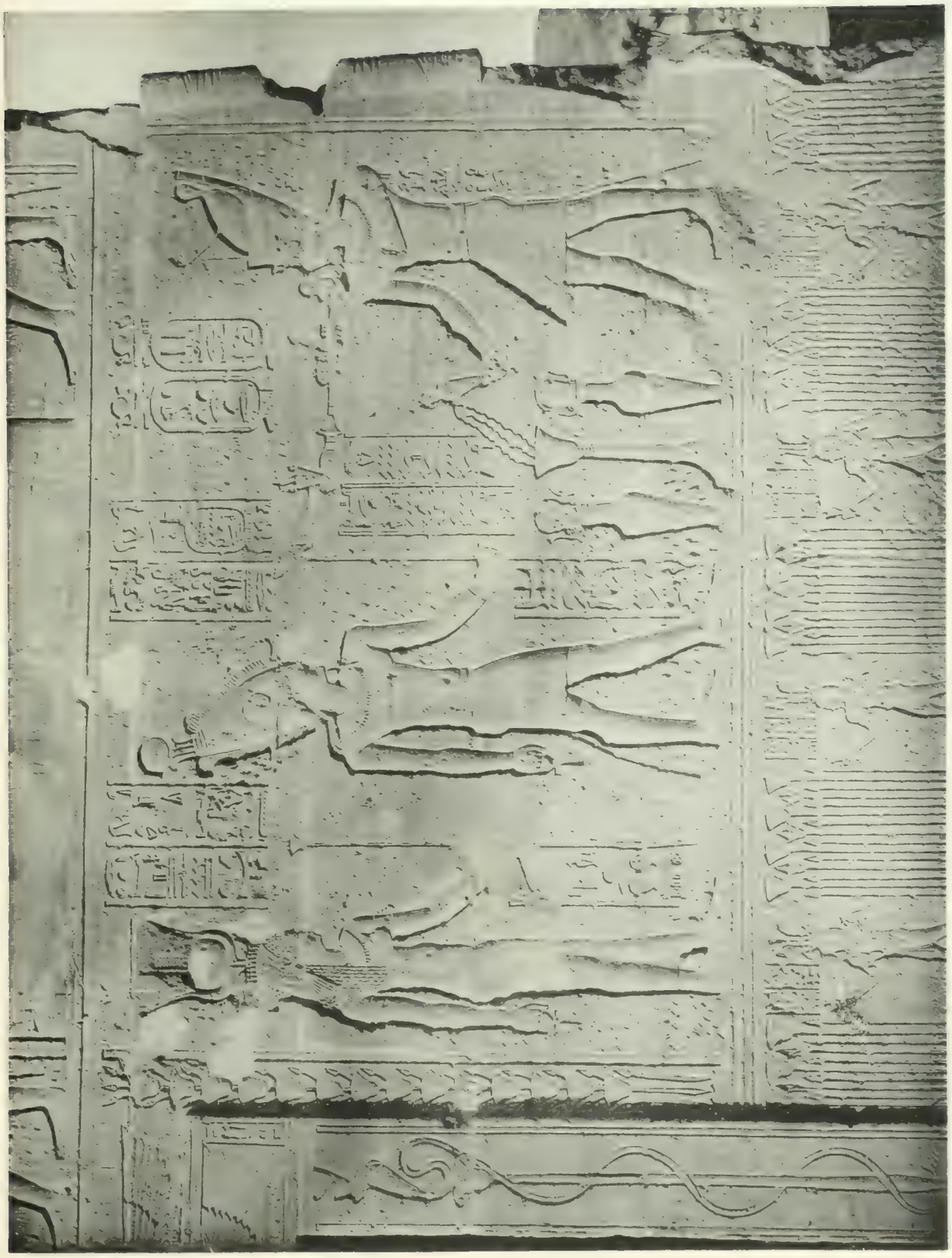

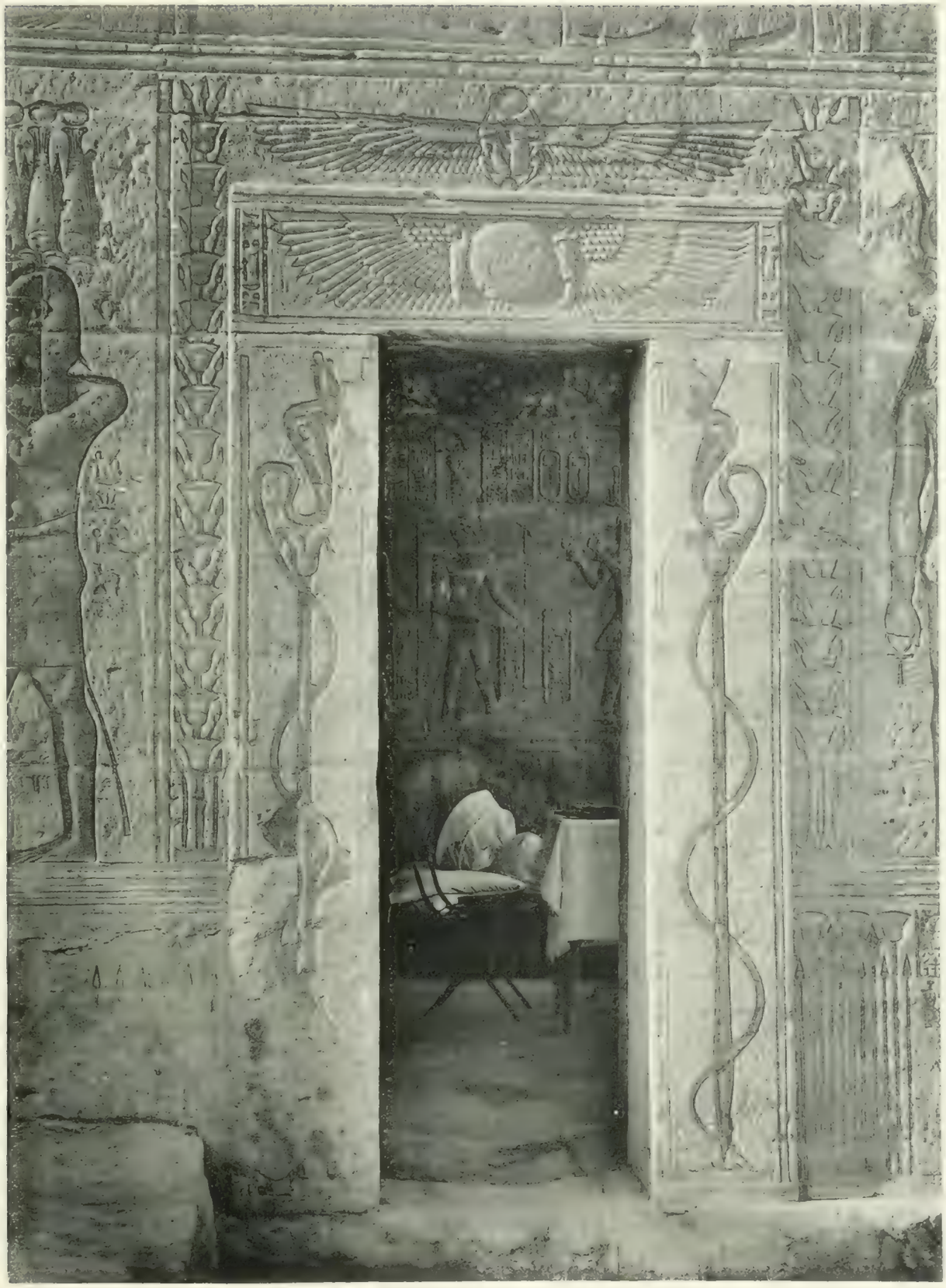

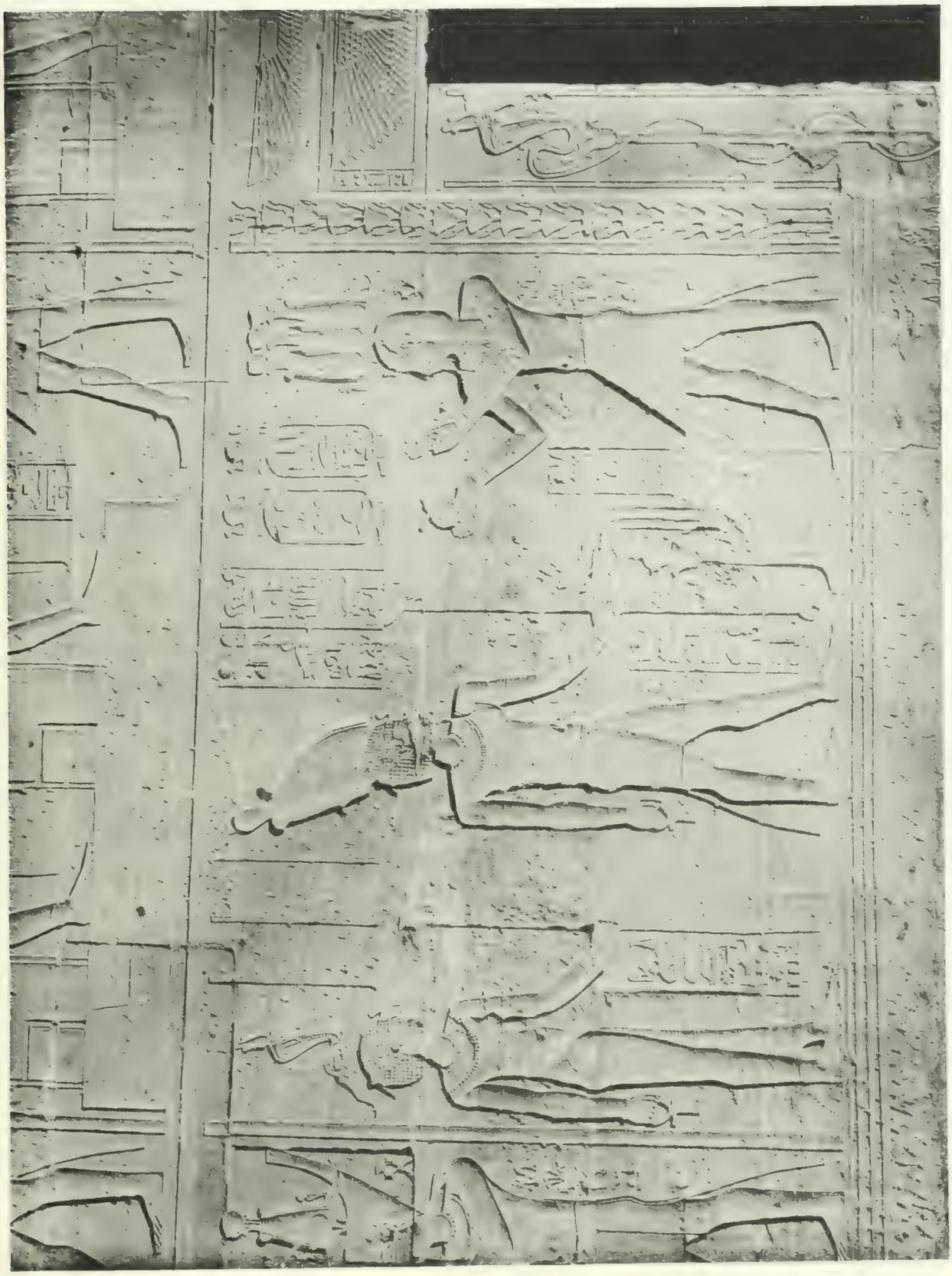

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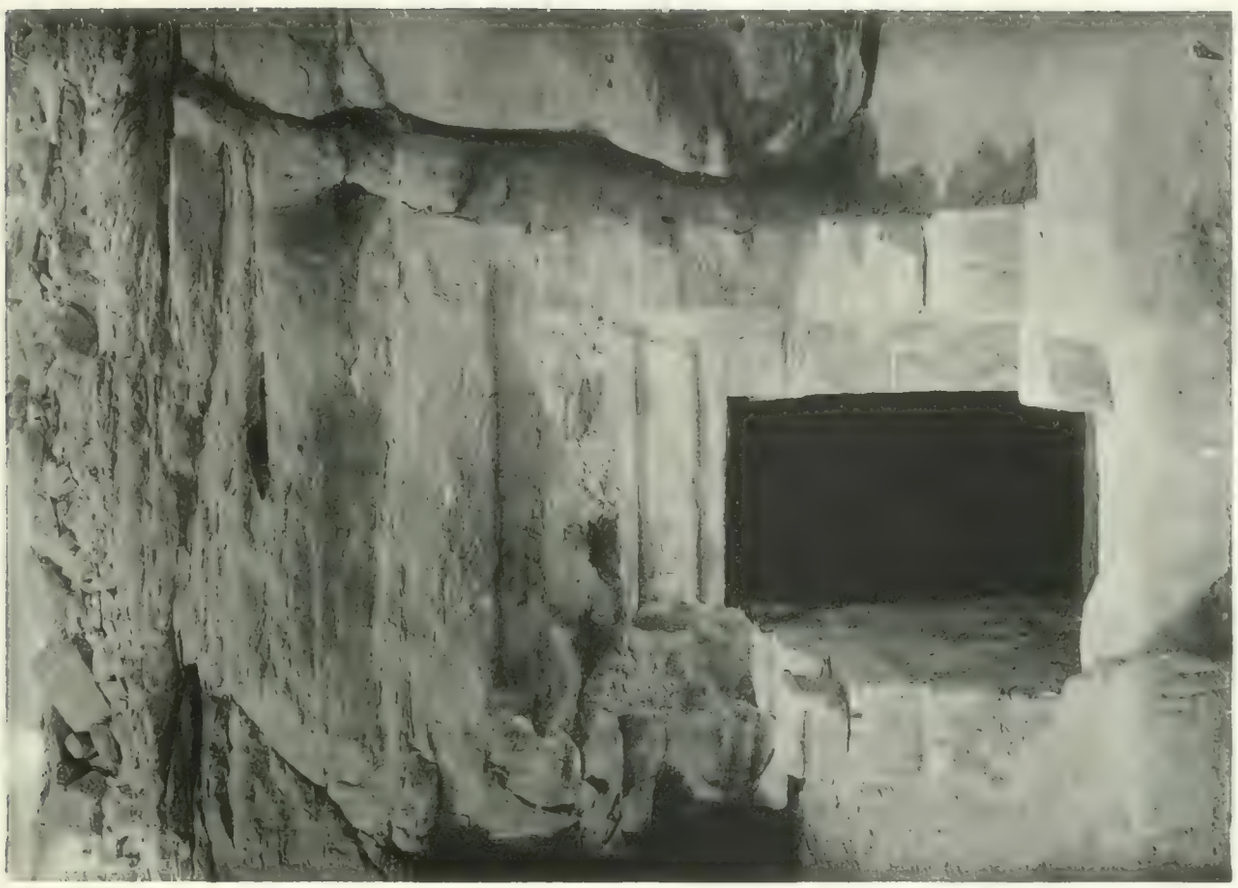

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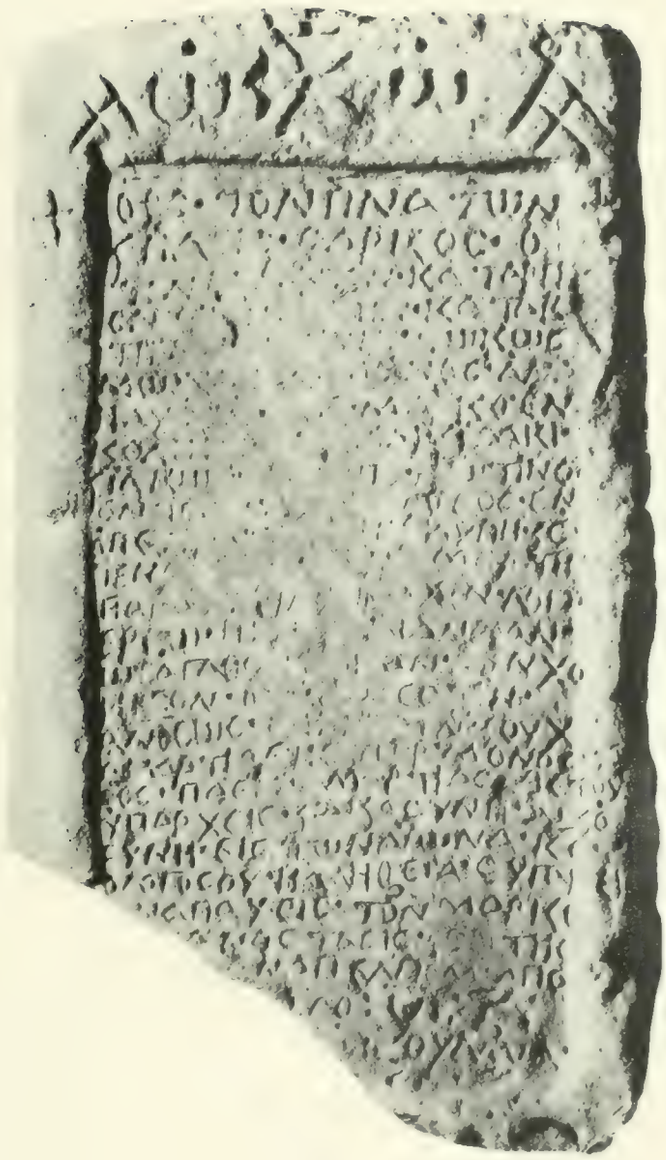

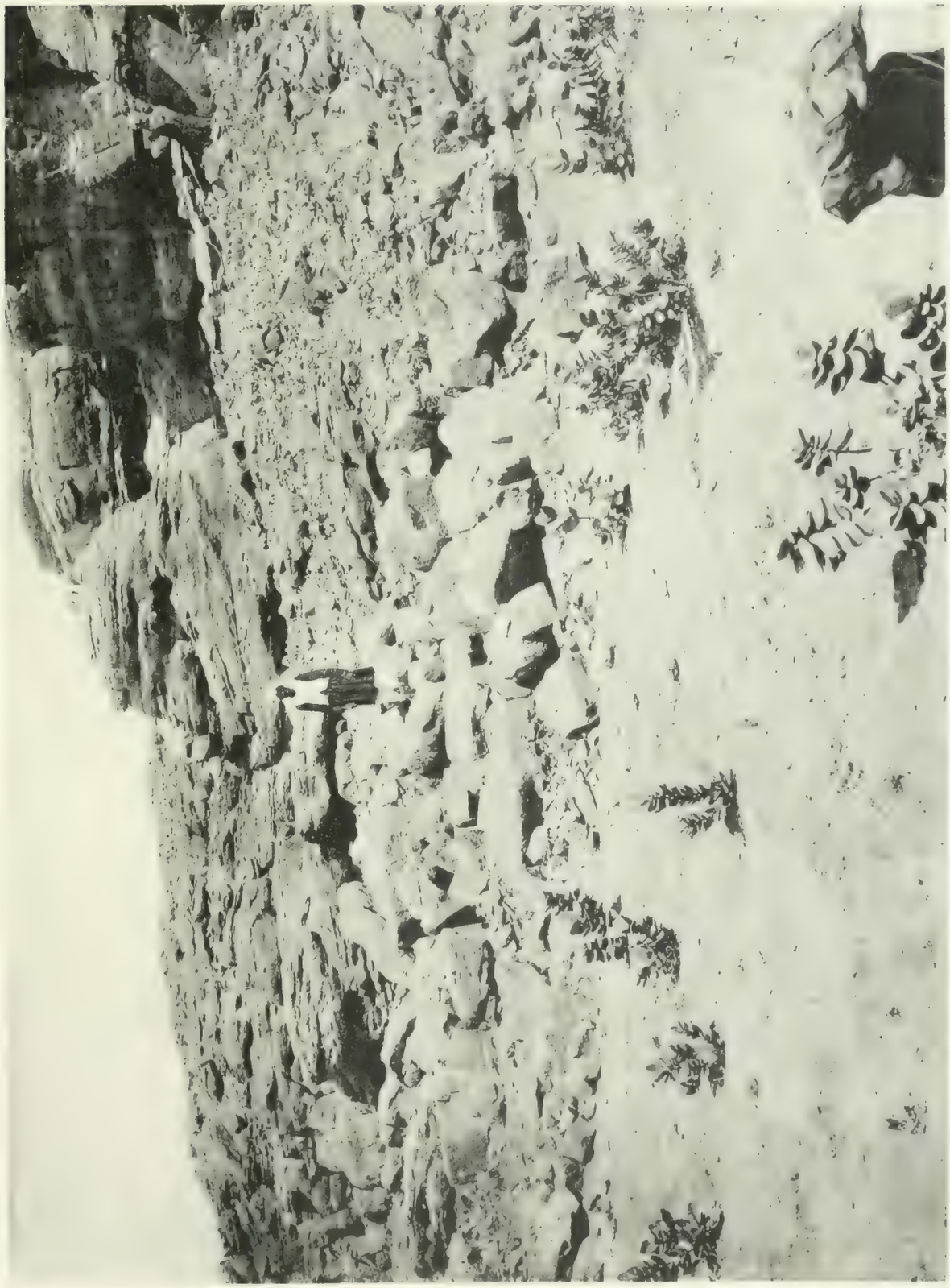

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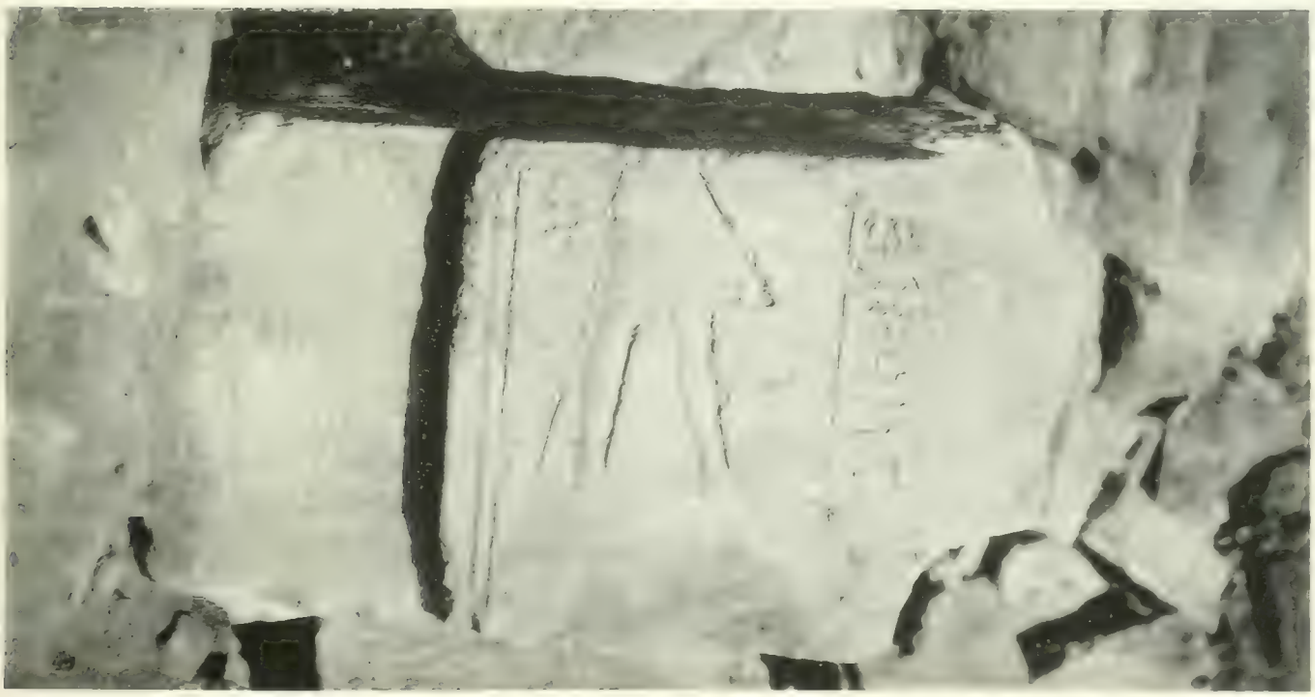

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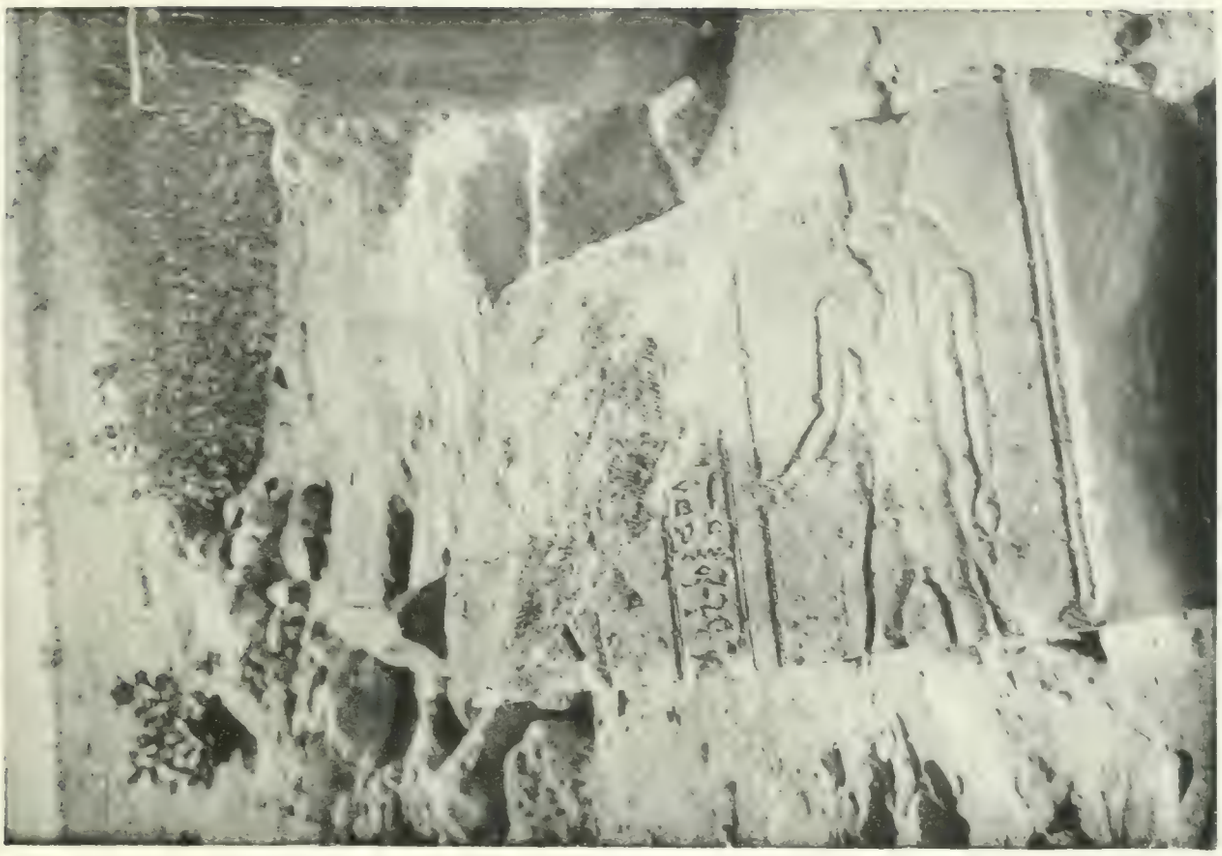

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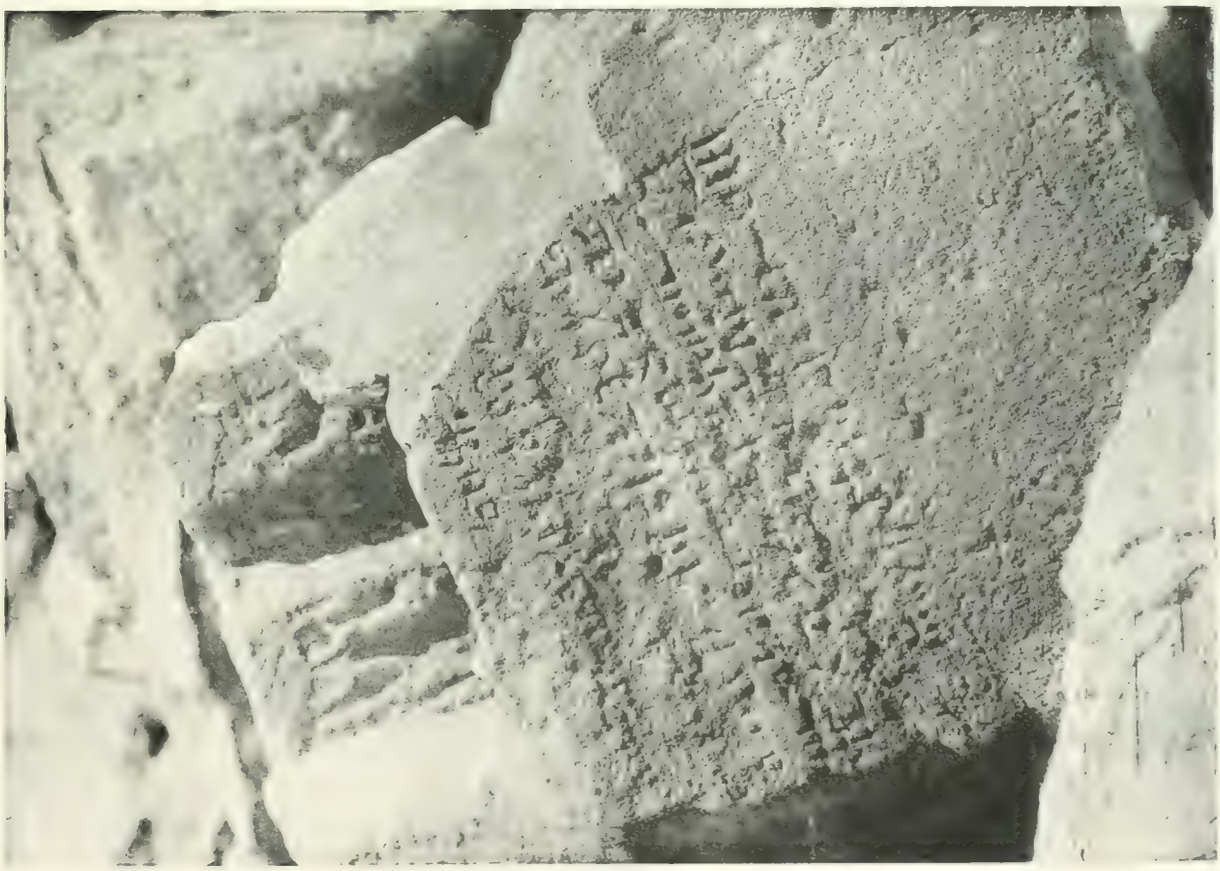

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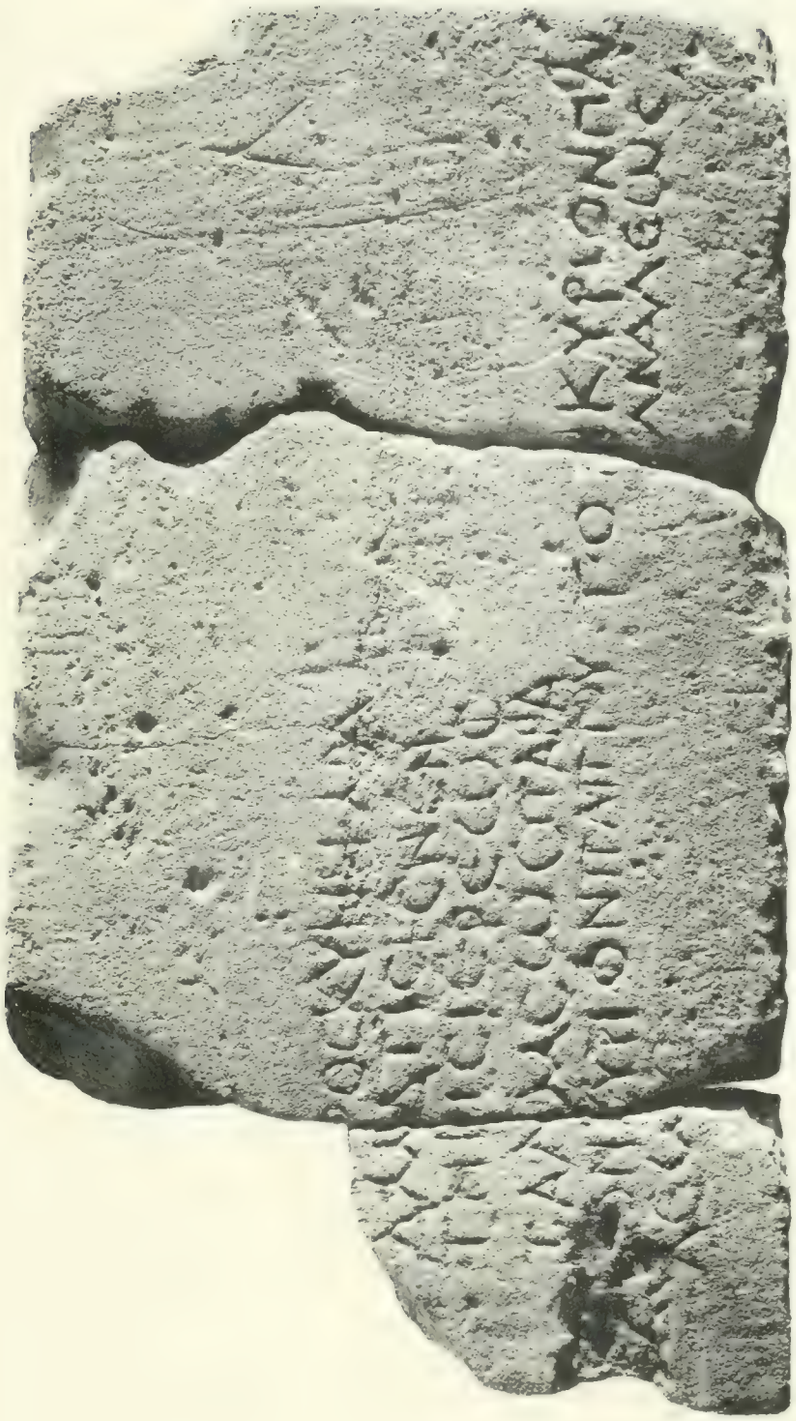

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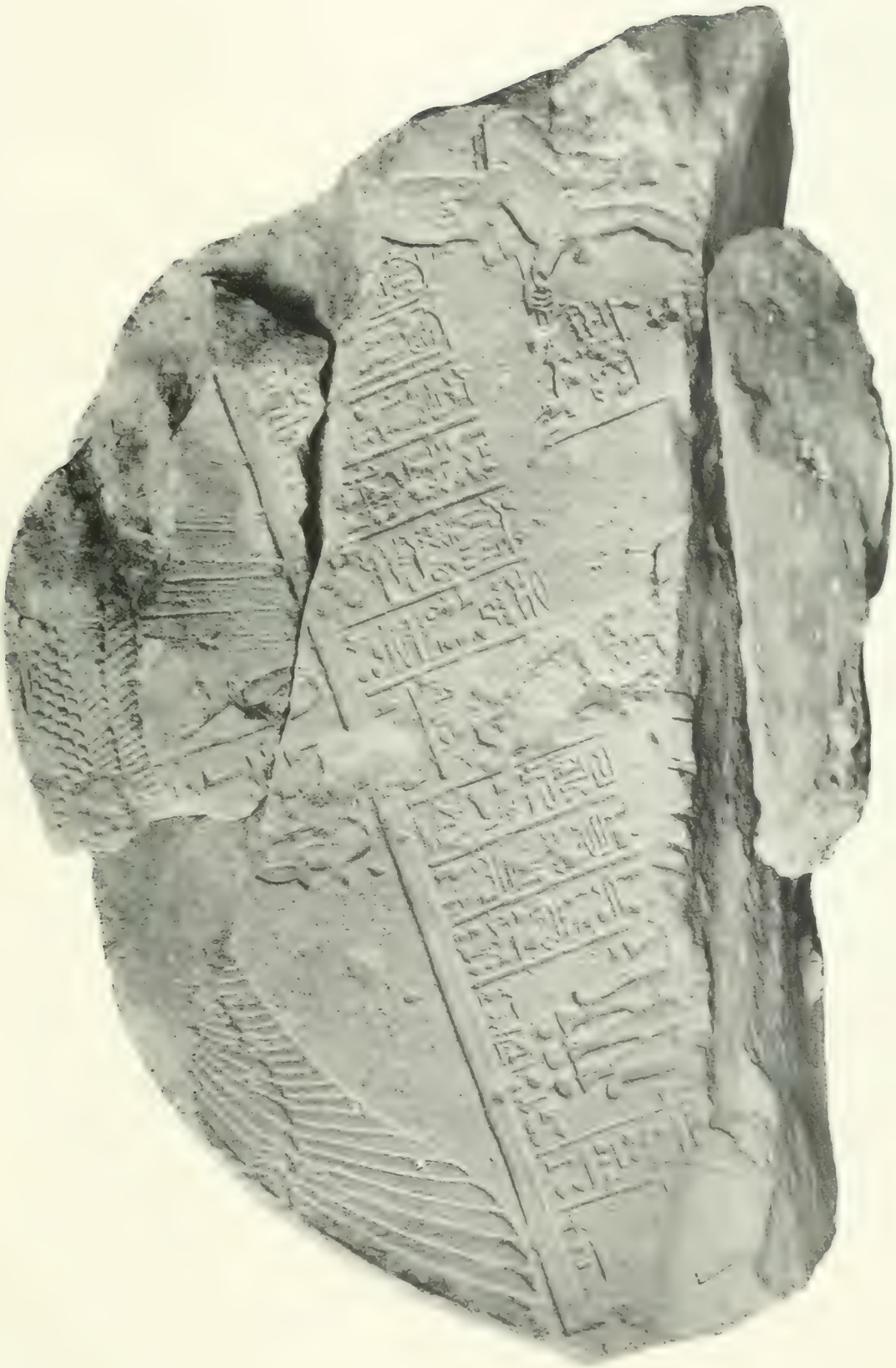


Fig. 1.

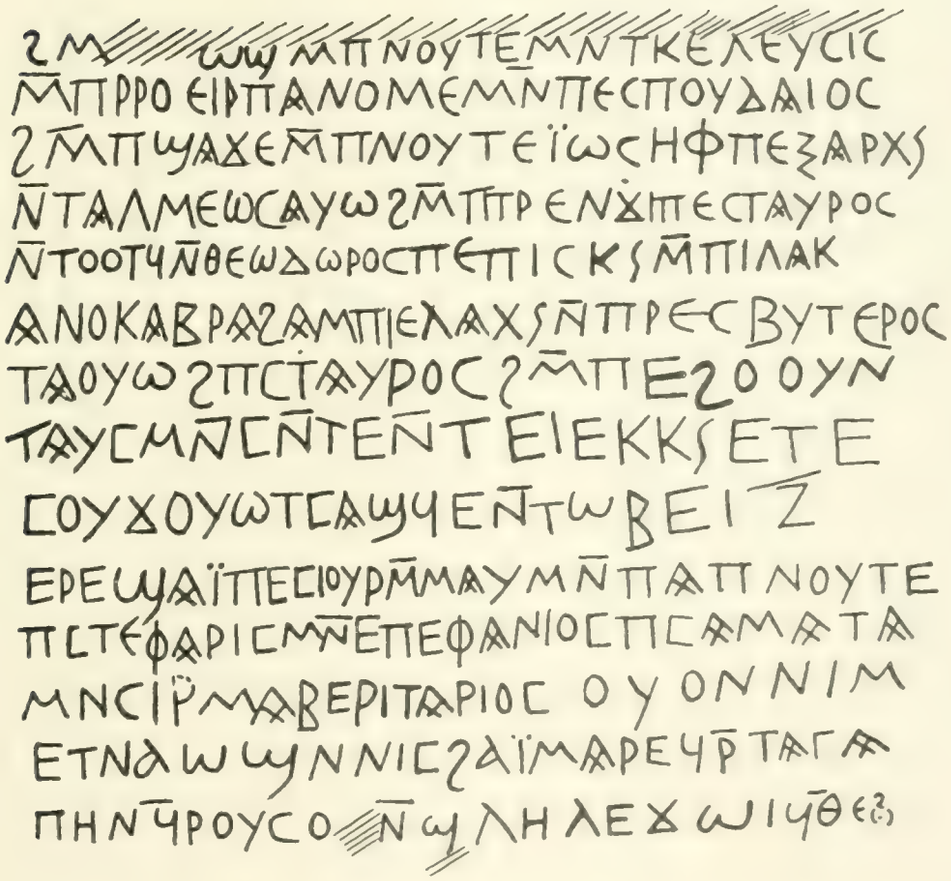
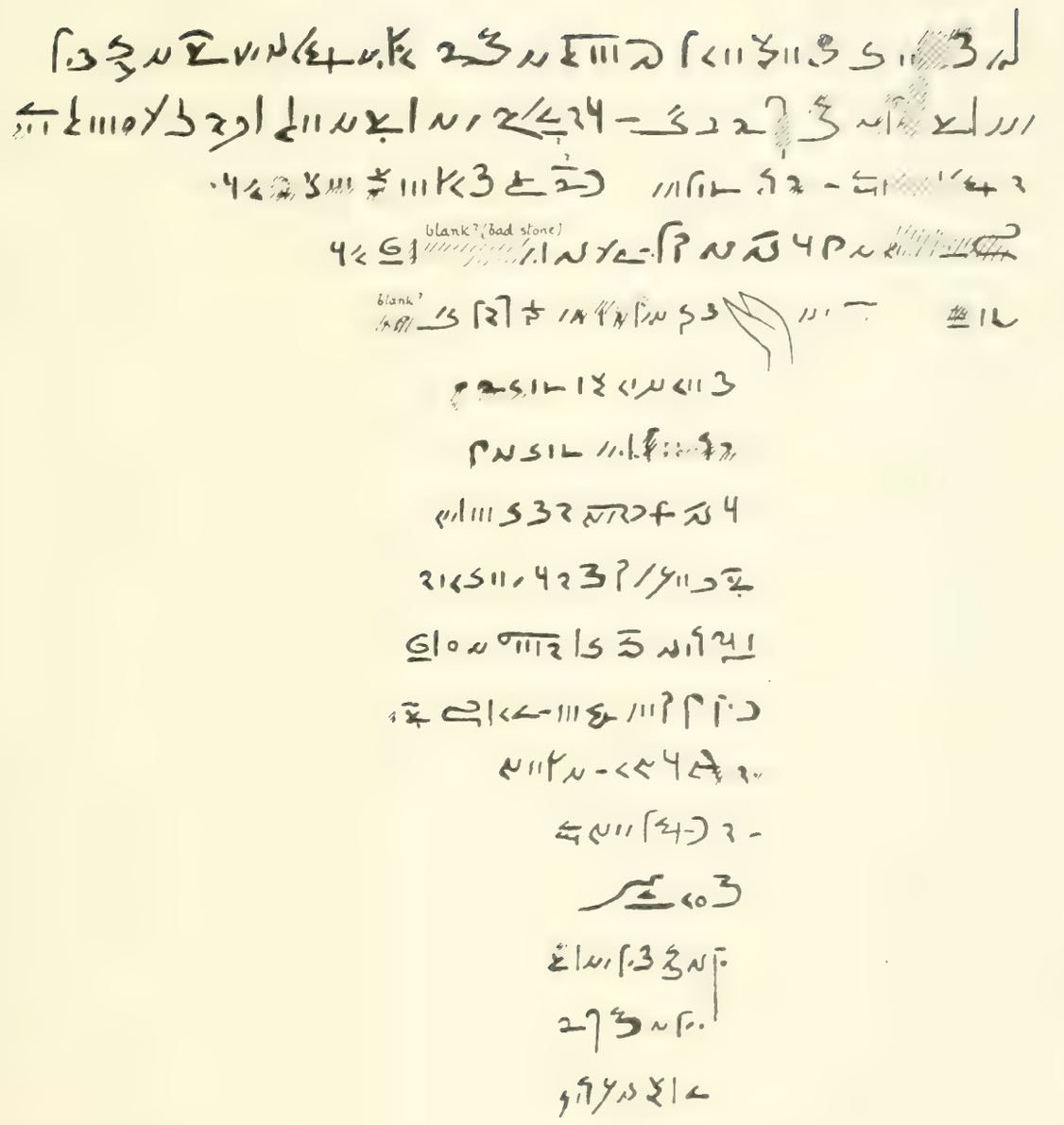


Fig. 2. — Coptic Inscription



Demotic Inscription.

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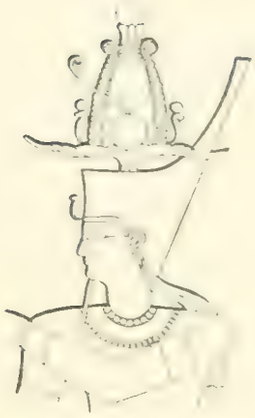
Types of Head-dresses.

J. A. D.

10 A.



10 B.

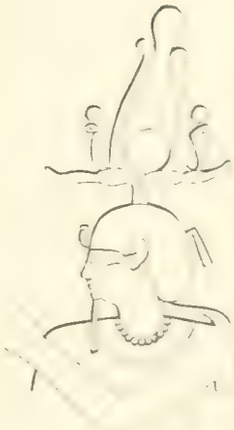
10 C.

11 A.

11 B.

12

13



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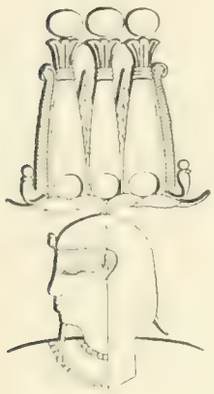
15

Types of Head-dresses.

J. A. D.



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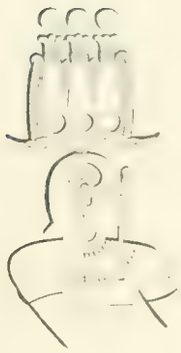

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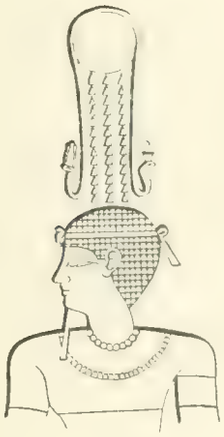
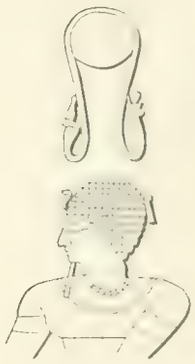


20 A.



20 B.

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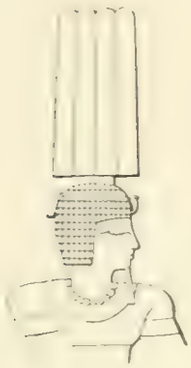
23

Types of Head-dresses.

J. A. D.



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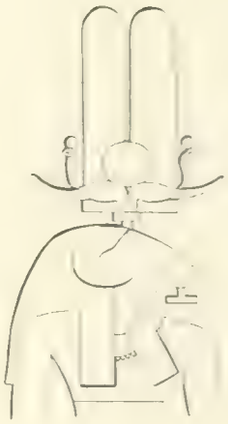
27 A.

27 B.



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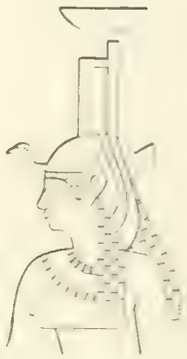
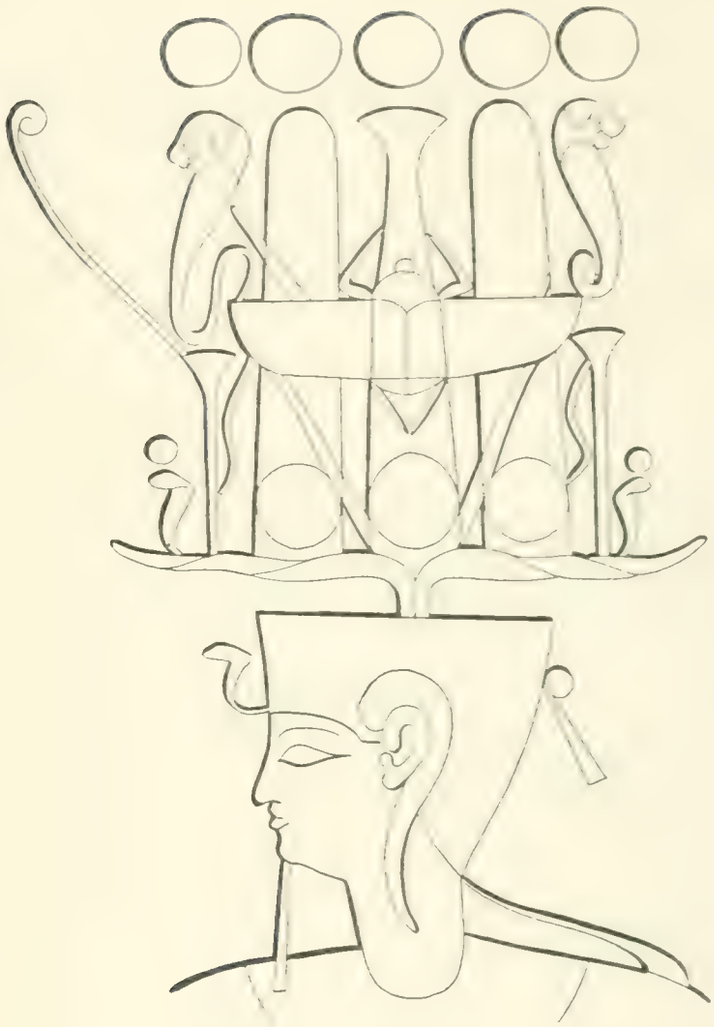


31

Types of Head-dresses.

J. A. D.

32



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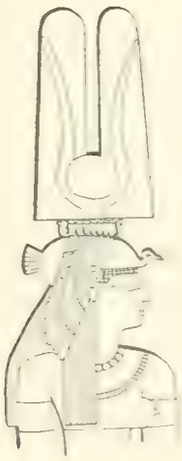

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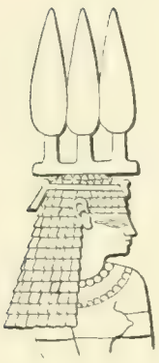
Types of Head-dresses.

J. A. D.

38



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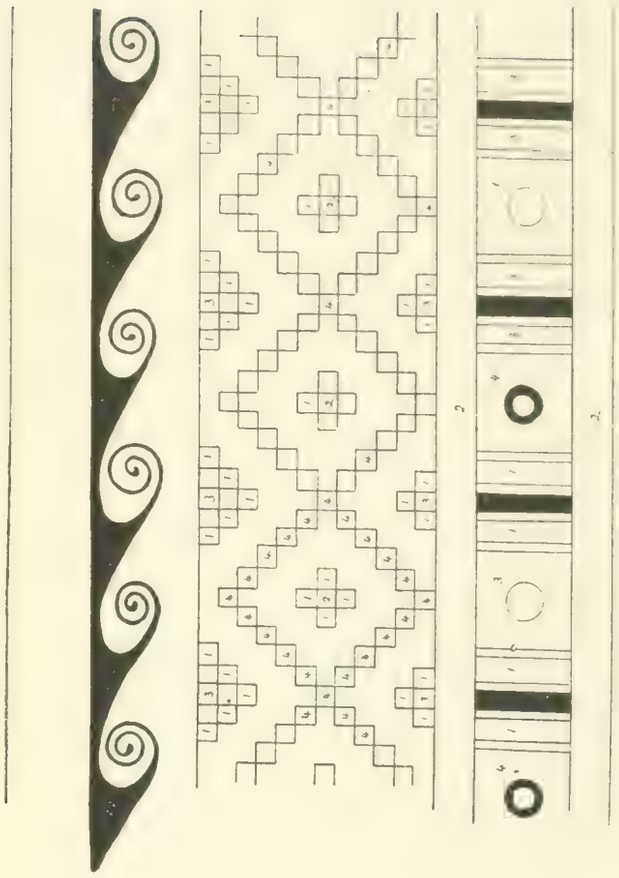
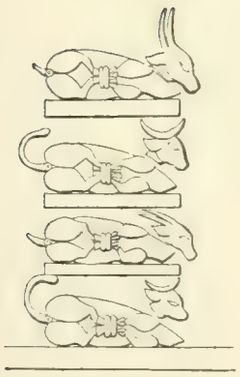


1. — 1 = red, 2 = yellow, 3 = green, 4 = blue.



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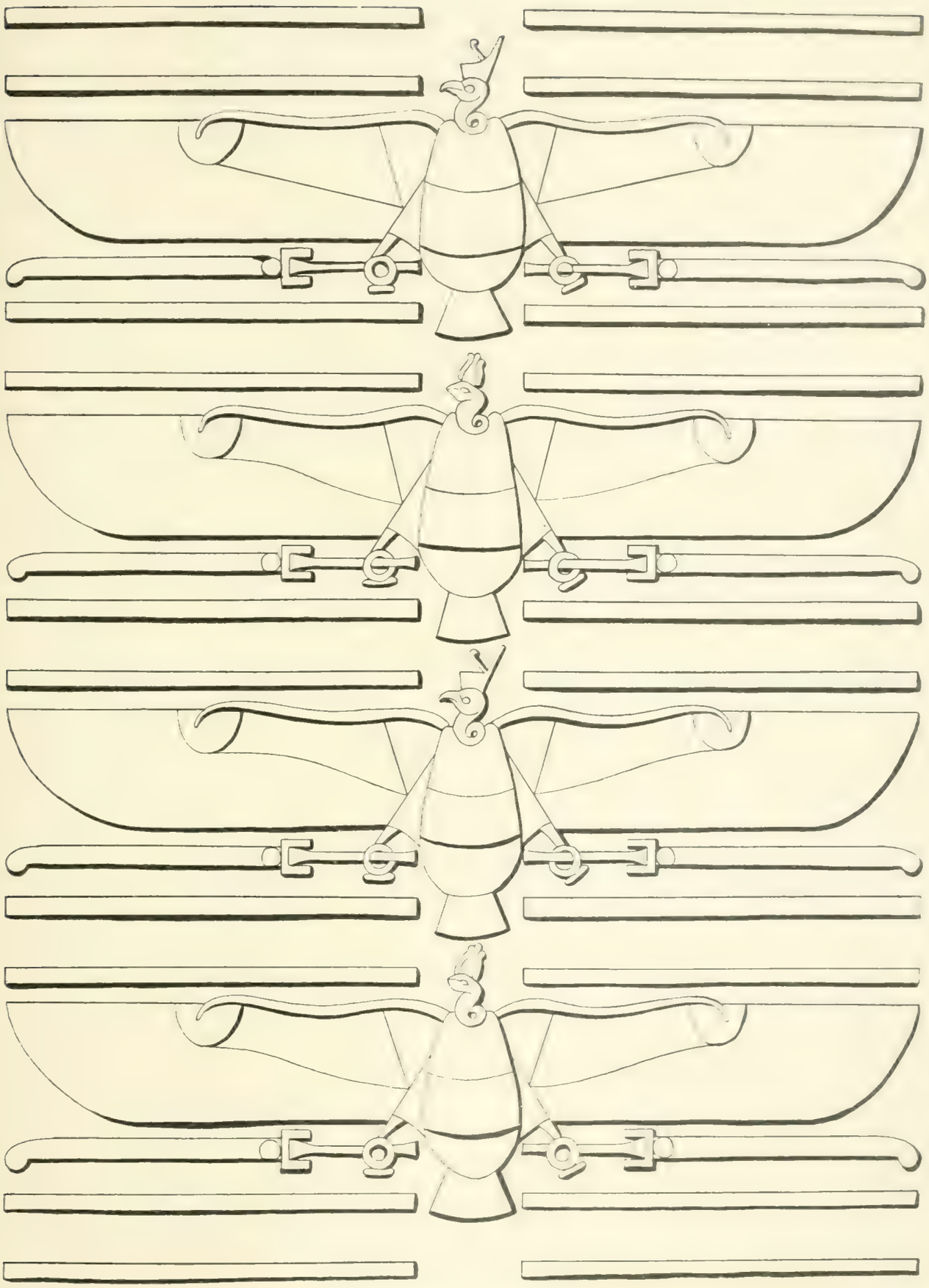
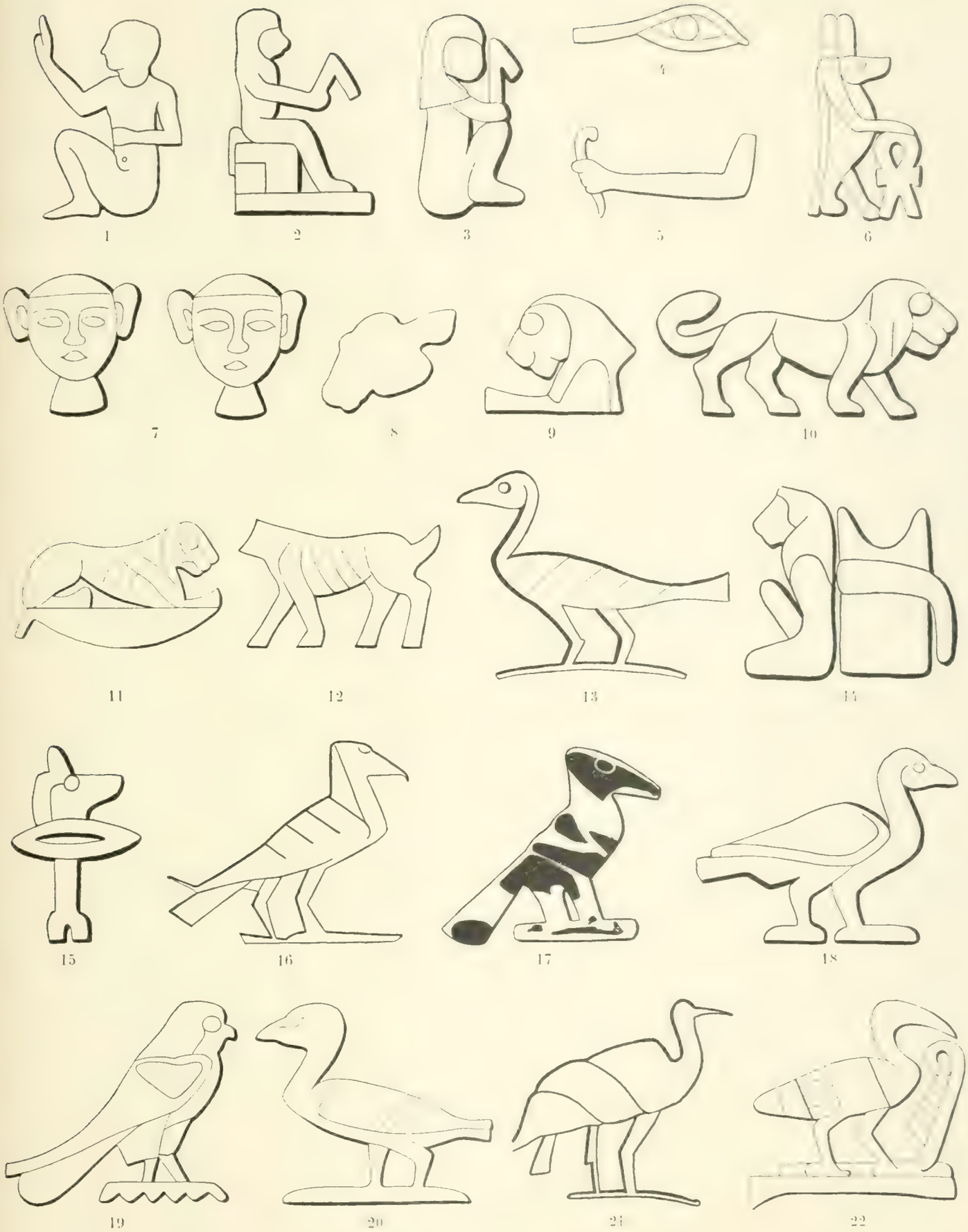
Types of Head-dresses, etc.

J. A. D.



Decoration on Ceiling of Pronaos. J. A. D.



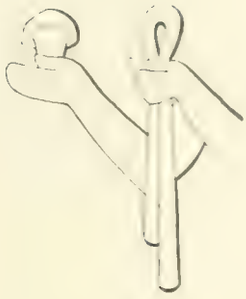
Hieroglyphic signs.

J. A. D.

Hieroglyphic Signs, Offerings, etc.

J. A. D.

1



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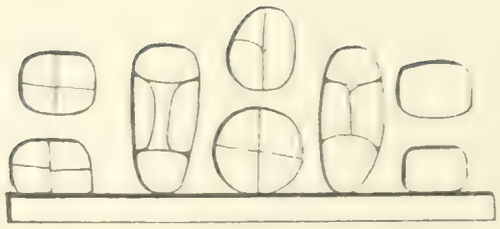

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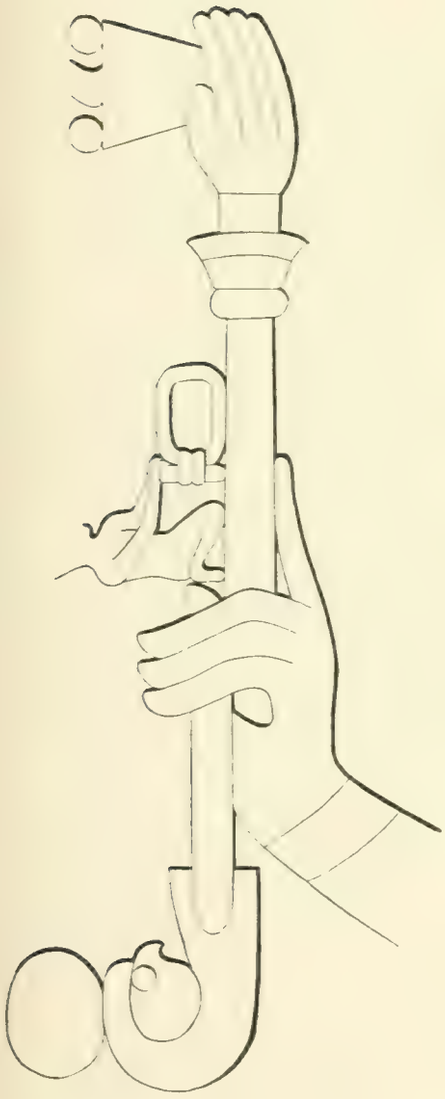

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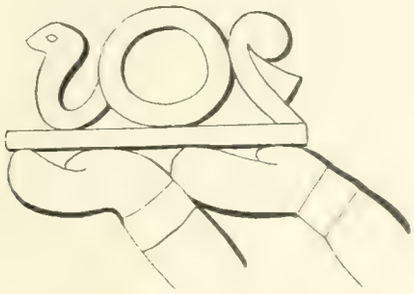

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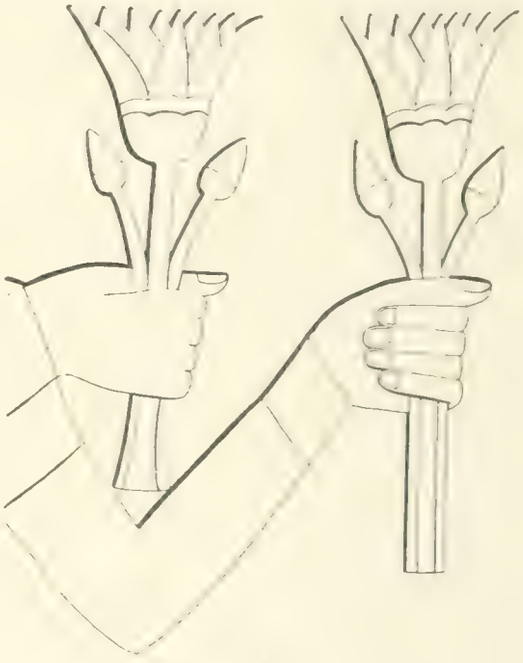

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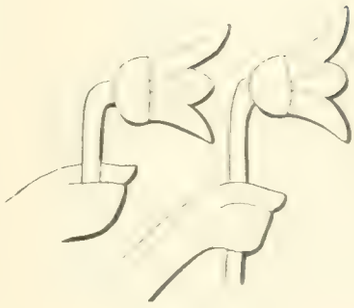

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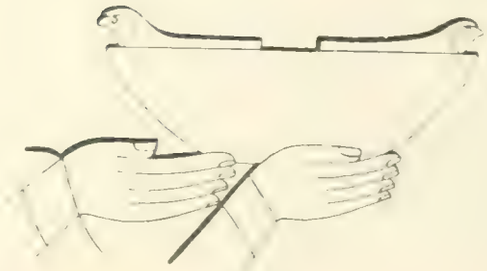
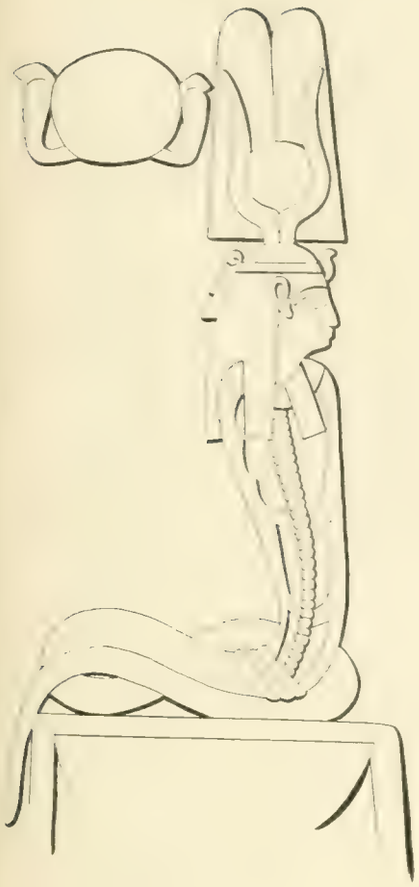


8

Offerings, etc.

J. A. D.



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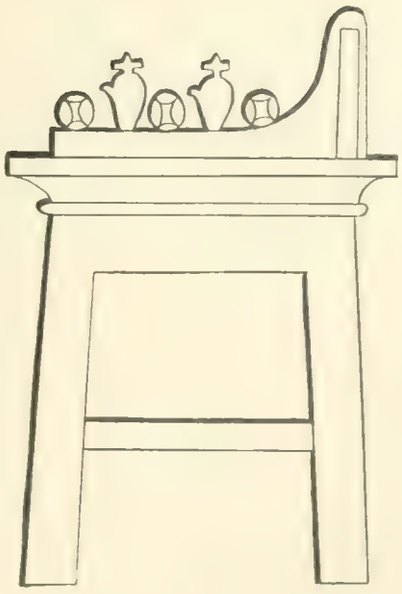

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6

Offerings, etc.

J. A. D.

Fig. 1. — Pronaos. Interior. S. Wall. Sc. III.

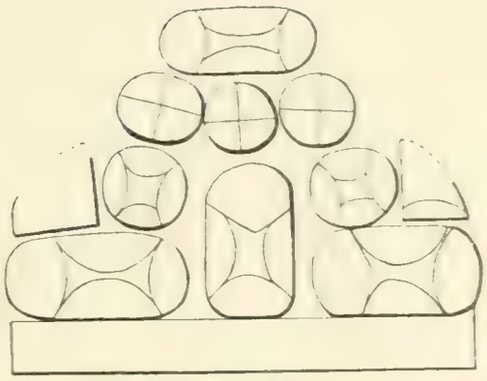


Fig. 2. — Pronaos. Interior.
Dado. West Wall N. of Door of Antechamber.

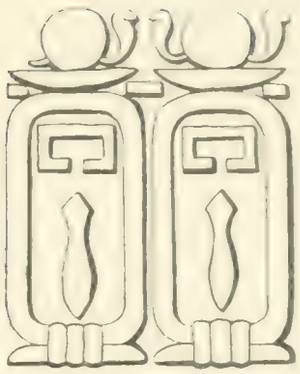


Fig. 3. — Door of Sanct. N. Jamb. Sc. I.

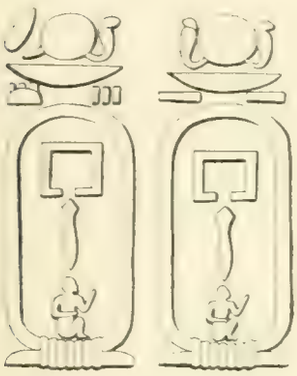


Fig. 4. — Pronaos. Interior.
S. Wall. Sc. I.

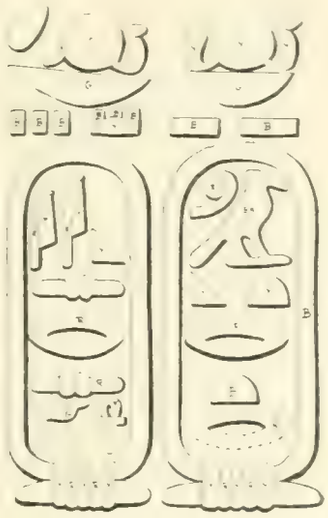


Fig. 5. — Pronaos. Interior.
W. Wall. S. of Door of Antechamber. Sc. I.

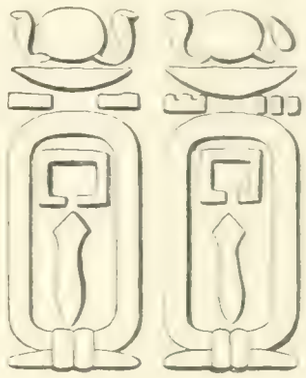


Fig. 6. — Door of Sanct. N. Jamb. Sc. II.

Fig. 7. — Pronaos. Interior. W. Wall.
N. of Door of Antechamber. Sc. I.

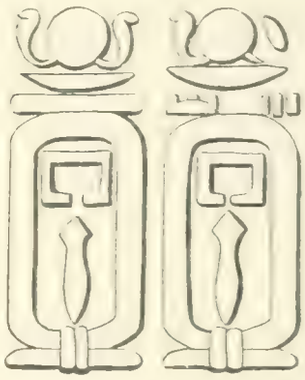


Fig. 8. — Door of Sanct.
N. Jamb. Sc. III.

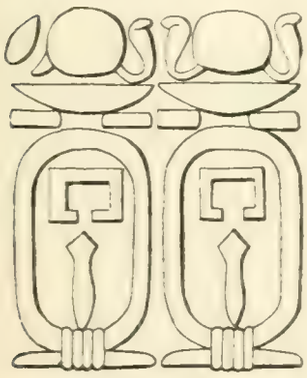


Fig. 9. — Door of Antechamber.
Architrave. Sc. IV.

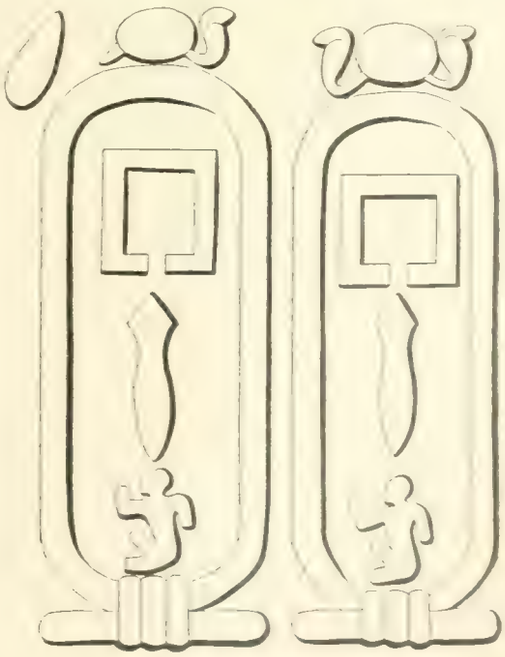


Fig. 10. — Pylon. Interior. S. Wall. Sc. II.

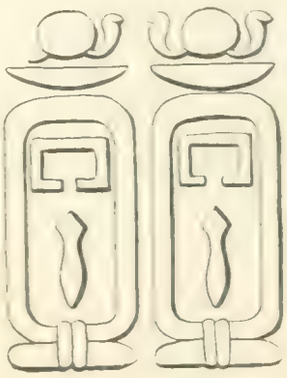


Fig. 11. — Door of Sanct.
S. Jamb. Sc. II.

Types of Cartouches.

J. A. D.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7.

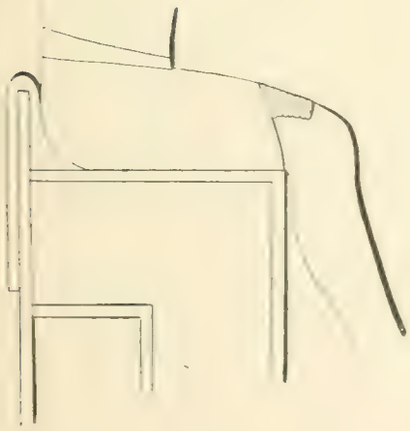


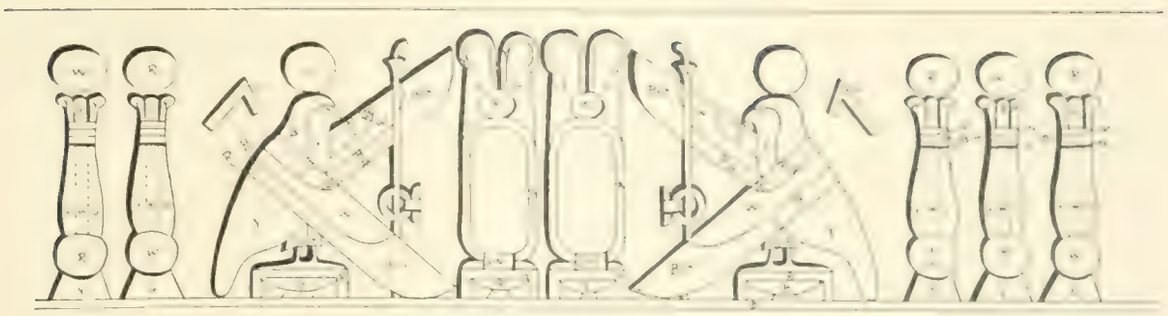
Fig. 8.

Fig. 9.

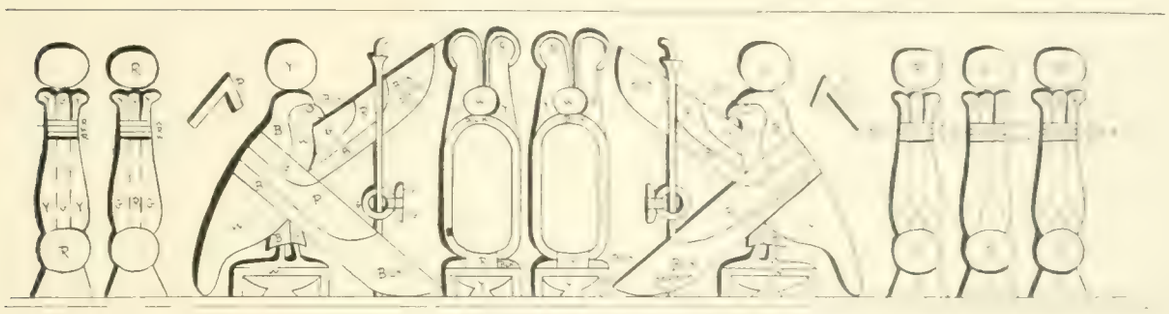
Fig. 10.

Fig. 11.

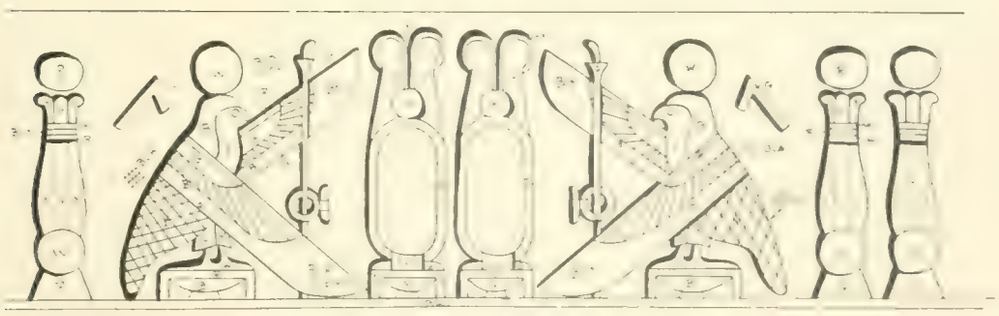
Types of Clothing, etc.



North Wall. A (West Half). For B (East Half), see Coloured Plate, Frontispiece.



South Wall. A. (East Half.)

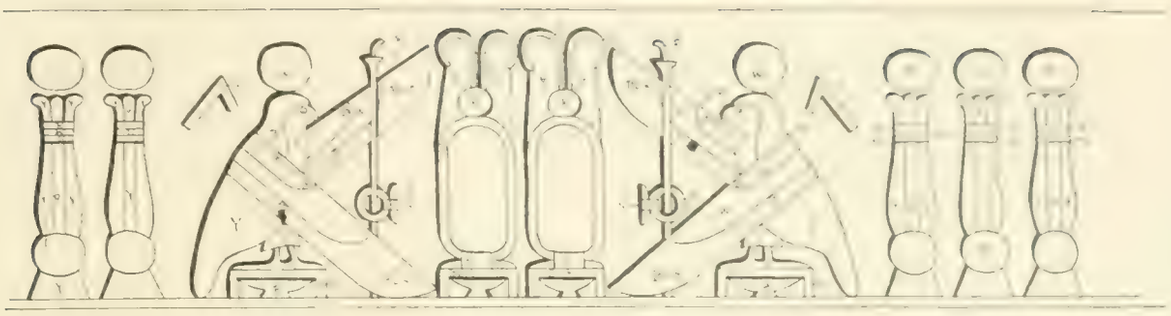


South Wall. B. (West Half.)

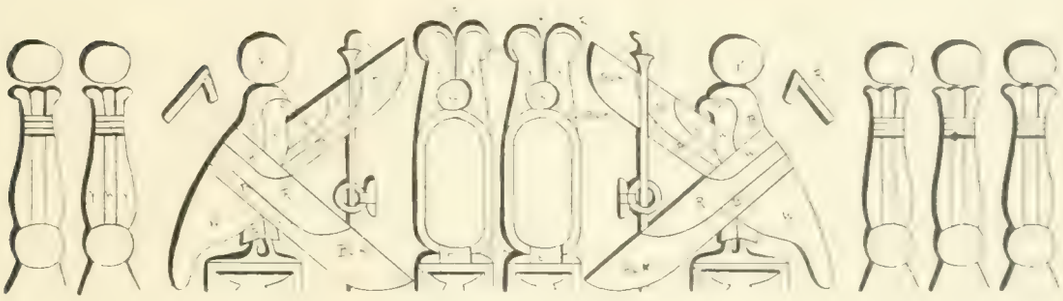
J. A. D.

Colour Scheme of Frieze (Interior of Pronaos). North and South Walls.

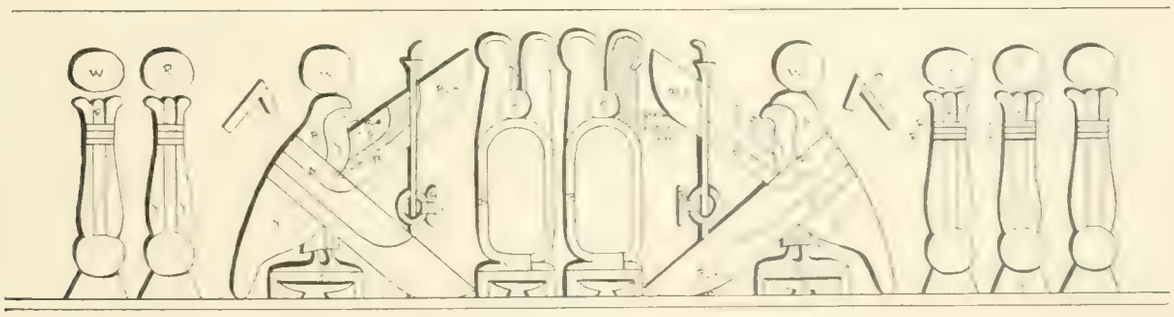
B = Blue. — G = Green. — R = Red. — W = White. — BLK = Black.



East Wall. A. (North Section.)



East Wall. B. (Central Section.)



East Wall. C. (South Section.)

J. A. D.

Colour Scheme of Frieze (Interior of Pronaos). East Wall.

B = Blue. — G = Green. — R = Red. — W = White. — BLK = Black.

PUBLICATIONS

DU SERVICE DES ANTIQUITÉS DE L'ÉGYPTE (*Suite*).

Les Temples immergés de la Nubie :

In-4° avec planches. — Tome I, 1re livraison, *Rapports*, par G. Maspero et A. Barsanti, Caire, 19 Prix : P. T. 154 (40 francs). — 2e livraison, Caire, 1909. — Prix : P. T. 148 (38 francs). — 3e li Caire, 1910. — Prix : P. T. 200 (52 francs). — 4e livraison, Caire, 1911. — Prix : P. T. 77 1/4 (20

Le Temple de Kalabchah, par H. Gauthier. — 1er fascicule, Caire, 1911. — Prix : P. T. 308 (80 — 2e fascicule, Caire, 1911. — Prix : P. T. 240 (62 francs).

Debod bis Bab Kalabsche, par G. Roeder. — Tomes I (texte) et II (planches), Caire, 1911. — P. T. 400 (104 francs) les deux volumes.

The Temple of Dendûr, par Aylward M. Blackman, Caire, 1911. — Prix : P. T. 348 (90 francs

Répertoire généalogique et onomastique du Musée du Caire (XVIIe-XVIIIe dynasties), par G. in-8°, Genève, 1908. — Prix : P. T. 77 1/4 (20 francs).

Catalogue général du Musée du Caire (in-4° avec planches et figures dans le texte) :

Ostraca, par G. Daressy, Caire, 1901. — Prix : P. T. 220 (57 francs).

Die Metallgefässe, par Fr. de Bissing, Vienne, 1901. — Prix : P.T. 80 (20 fr. 75).

Die Fayencegefässe, par Fr. de Bissing, Vienne, 1902. — Prix : P.T. 97 1/2 (25 fr. 25).

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